



**Songs as a Didactic Tool to Enhance the Students' Motivation on the Foreign  
Language Learning**

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**Songs as a Didactic Tool to Enhance the Students' Motivation on the Foreign  
Language Learning**

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## ABSTRACT

The present mixed-methods study investigated the effect of some contemporaneous songs proposed by some seventh graders (and their EFL instructor) on the learners' motivation, and what kind of motivation was developed on these learners to learn English as a foreign language (EFL) in their 2022 EFL school lessons at a public school in the municipality of Yumbo, Valle del Cauca, Colombia. Incorporating evidence from 58 students' answers obtained in five questionnaires. This study demonstrates that using some students' suggested contemporary popular songs as a didactic tool improve their motivation in learning EFL. At the same time, these answers demonstrate that the most developed kinds of motivation, integrating these songs in their EFL class activities, are the intrinsic and instrumental ones. The analysis of the results shows a strong correlation between the use of some EFL songs in their school lessons and their motivation to learn this foreign language. In a similar way, the results show a strong correlation between the use of these songs and intrinsic and instrumental motivation. So, it is concluded that the use of some songs in the EFL teaching and learning motivates students to learn this foreign language and develops intrinsic and instrumental motivation, which indicates that songs can be used as an EFL teaching and learning strategy to motivate students to learn this language by developing or maintaining internal and instrumental reasons on them.

**Key words:** Songs, music, motivation, English as Foreign Language (EFL), English Language Teaching (ELT), English Language Learning (ELL), didactic tool, didactic strategy, material development, English as Foreign Language (EFL) didactics, classroom research, secondary school, Colombian public education

## TABLE OF CONTENTS

|  |           |
|--|-----------|
| 1. INTRODUCTION OR BACKGROUND .....  | 1         |
| 2. JUSTIFICATION.....  | 4         |
| 3. RESEARCH QUESTION AND OBJECTIVES.....   | 19        |
| <b>Research Question(s).....</b>   | <b>19</b> |
| <b>General Objective.....</b>  | <b>19</b> |
| <b>Specific Objectives.....</b>  | <b>20</b> |
| 4. LITERATURE REVIEW .....   | 21        |
| Motivation.....  | 21        |
| Motivation Theories .....  | 22        |
| Motivation Conceptualization (Definition).....   | 23        |
| Kinds of Motivation .....  | 24        |
| Intrinsic Motivation, Extrinsic Motivation or Amotivation .....                          | 25        |
| Integrative Motivation, Assimilative Motivation, and Instrumental Motivation.....        | 25        |
| Motivation to Learn a Foreign or Second Language.....                                    | 27        |
| Music to Teach Languages .....   | 28        |
| Definition of Music and a Song.....  | 28        |
| Popular Music .....  | 29        |
| Music and Languages: Why Use Music or Songs in the Classroom? .....                      | 30        |
| Music as a Communicative Tool.....   | 30        |
| Music as a Communicative Way to Express Feelings .....                                   | 30        |
| Music as Way to Express Authentic Language .....   | 31        |
| Music as an Element Present in Whole Moments of the People Life .....                    | 32        |
| Music as a Tool to Preserve Considerable Amounts of Information .....                    | 32        |
| Music as a Tool to Improve Students' Learning Processes.....                             | 32        |
| Music as an Element that Allows Connect People from Different Cultures .....             | 33        |
| Music as a Useful Tool to Be Used in the Language Classroom .....                        | 33        |
| Music as a Useful Tool to Develop Automaticity or Fluency in the Language Classroom..... | 34        |
| Research about Music as Didactic Tool to Engage Language Learning Motivation.....        | 35        |
| 5. METHODS .....   | 37        |
| <b>Socio-Academic Context .....</b>  | <b>37</b> |
| <b>Participants.....</b>   | <b>38</b> |

|   |            |
|---|------------|
| <b>Methodology .....</b>  | <b>39</b>  |
| <b>Research Type and Research Strategy .....</b>  | <b>45</b>  |
| <b>Time Horizon and Sampling Strategy .....</b>   | <b>45</b>  |
| <b>Data Collection Method .....</b>   | <b>46</b>  |
| <b>Data Analysis Methods/Techniques .....</b>   | <b>49</b>  |
| <b>Methodological Limitations .....</b>   | <b>49</b>  |
| <b>Ethical Considerations .....</b>   | <b>49</b>  |
| <b>6. RESULTS AND DISCUSSION.....</b>   | <b>51</b>  |
| Known or Unknow Songs .....   | 51         |
| Grade: 7 – 2 (2022) .....   | 51         |
| Grade: 7 – 3 (2022) .....   | 53         |
| Grade: 7 – 4 (2022) .....   | 55         |
| Liked or Disliked Songs .....   | 58         |
| Grade: 7 – 2 (2022) .....   | 58         |
| Grade: 7 – 3 (2022) .....   | 60         |
| Grade: 7 – 4 (2022) .....   | 62         |
| More Motivated after Today’s Class? .....   | 65         |
| Grade: 7 – 2 (2022) .....   | 65         |
| Grade: 7 – 3 (2022) .....   | 67         |
| Grade: 7 – 4 (2022) .....   | 69         |
| <i>Intrinsic motivation, Extrinsic motivation or Amotivation .....</i>                    | <i>72</i>  |
| Grade: 7 – 2 (2022) .....   | 72         |
| Grade: 7 – 3 (2022) .....   | 74         |
| Grade: 7 – 4 (2022) .....   | 76         |
| <i>Integrative motivation, Assimilative motivation, and Instrumental motivation .....</i> | <i>79</i>  |
| Grade: 7 – 2 (2022) .....   | 79         |
| Grade: 7 – 3 (2022) .....   | 82         |
| Grade: 7 – 4 (2022) .....   | 85         |
| <b>6. CONCLUSIONS.....</b>  | <b>90</b>  |
| <b>Implications .....</b>   | <b>92</b>  |
| <b>Recommendations .....</b>  | <b>94</b>  |
| <b>Further Research .....</b>   | <b>95</b>  |
| <b>8. REFERENCES.....</b>   | <b>97</b>  |
| <b>9 APPENDICES .....</b>   | <b>103</b> |
| <b>Appendix A: Institutional Permission Letter to Develop the Project .....</b>           | <b>103</b> |

|   |            |
|---|------------|
| <b>Appendix B: Institutional Principal Permission to Develop the Project .....</b>                              | <b>106</b> |
| <b>Appendix C: Students' Parents or Tutors Written Signed Acceptance Informed Document<br/>107</b>              |            |
| <b>Appendix D: Students' EFL Class Perception Questionnaire (Zero Questionnaire) ....</b>                       | <b>108</b> |
| <b>Appendix E: Class or Activity Without Song Questionnaire (First Questionnaire).....</b>                      | <b>111</b> |
| <b>Appendix F: Class or Activity With Song Questionnaire (Second, Third and Fourth<br/>Questionnaires).....</b> | <b>113</b> |
| <b>Appendix G: Grammar - Present Simple Tense Activity Imagine Dragons' Song - Believer<br/>115</b>             |            |
| <b>Appendix H: Days of the Week Activity .....</b>  | <b>118</b> |
| <b>Appendix I: Grammar: Present Continuous Tense Activity.....</b>  | <b>121</b> |

## TABLES AND GRAPHS

|   |    |
|---|----|
| 1. Graph 1 and Table 1: Worldwide English Speakers estimated as of 2017.....  | 7  |
| 2. Graph 3 and Table 2 : 15) Would you like we use songs during the EFL class? 7 - 2, 7 - 3 and 7 - 4 (2022).....   | 12 |
| 3. Table 3: The project research urban public school at the town of Yumbo, Valle del Cauca, Colombia EFL students' competence level percentages according to Common European Framework of Reference for Languages (CEFR) obtained in the 2019, 2020 and 2021 Colombian standardized test pruebas Saber once. .... | 17 |
| 4. Graph 5 and Table 4: Do you know the song that was played on today's class? 7 - 2 (2022). ....   | 52 |
| 5. Graph 6 and Table 5: Do you know the song that was played on today's class? 7 - 3 (2022.) ....   | 54 |
| 6. Graph 7 and Table 6: Do you know the song that was played on today's class? 7 - 4 (2022). ....   | 56 |
| 7. Graph 8 and Table 7: Do you like the song that was played on today's class? 7 - 2 (2022). ....   | 59 |
| 8. Graph 9 and Table 8: Do you like the song that was played on today's class? 7 - 3 (2022). ....   | 61 |
| 9. Graph 10 and Table 9: Do you like the song that was played on today's class? 7 - 4 (2022). ....  | 63 |
| 10. Graph 11 and Table 10: Do you consider you are much more motivated to learn English, after today class? 7 - 2 (2022). Source: Own elaboration. ....   | 66 |
| 11. Graph 12 and Table 11: Do you consider you are much more motivated to learn English, after today class? 7 - 3 (2022). Source: Own elaboration. ....   | 68 |
| 12. Graph 13 and Table 12: Do you consider you are much more motivated to learn English, after today class? 7 - 4 (2022). Source: Own elaboration. ....   | 70 |
| 13. Graph 14 and Table 13: Explain the reason because you feel you are more or less motivated. 7 - 2 (2022) (Intrinsic, extrinsic motivation or amotivation analysis and classification). ....  | 73 |
| 14. Graph 15 and Table 14: Explain the reason because you feel you are more or less motivated. 7 - 3 (2022) (Intrinsic, extrinsic motivation or amotivation analysis and classification). ....  | 75 |

|   |    |
|---|----|
| 15. Graph 16 and Table 15: Explain the reason because you feel you are more or less motivated. 7 - 4 (2022) (Intrinsic, extrinsic motivation or amotivation analysis and classification). .....                               | 78 |
| 16. Graph 17 and Table 16: Explain the reason because you feel you are more or less motivated. 7 - 2 (2022) (Integrative motivation, Assimilative motivation, and Instrumental motivation analysis and classification.) ..... | 81 |
| 17. Graph 18 and Table 17: Explain the reason because you feel you are more or less motivated. 7 - 3 (2022) (Integrative motivation, Assimilative motivation, and Instrumental motivation analysis and classification.) ..... | 84 |
| 18. Graph 19 and Table 18: Explain the reason because you feel you are more or less motivated. 7 - 4 (2022) (Integrative motivation, Assimilative motivation, and Instrumental motivation analysis and classification.) ..... | 87 |
| 19. Table 19: Synthesis of questionnaires answers tendencies. ....  | 89 |

## 1. INTRODUCTION OR BACKGROUND

When some of my partners and I were learning English at our 1995 – 2001 Ciudad Córdoba high school in the city of Cali, Colombia or at the 2001 – 2010 Universidad del Valle undergraduate degree in the same city we used to have as purpose to learn and understand this foreign language through its concurrent popular songs or music lyrics as Metallica's *One*, Backstreet Boys' *I Want It That Way* or Michael Jackson's *Thriller*. At the same time many English as a foreign language (EFL) teaching institutions argue that using songs or music in their teaching process is a very good teaching and learning strategy to help motivate students to learn this and other ones foreign languages. Moreover, in Yumbo, Valle del Cauca, Colombia, the students' mental health has decreased due to current national and international social, political, economic, and sanitary reasons which can affect their motivation to assist to schools and learn: 8,5 % of the students have failed and 2,7 % of them have given up the 2021 school year (Yumbo Cómo vamos & Red Colombiana de Ciudades Cómo Vamos (RCCV), 2022). Even, the young suicide attempt rate has reached a 60 % of reported cases between 2018 and 2020 (Yumbo Cómo vamos & Red Colombiana de Ciudades Cómo Vamos (RCCV), 2022). Nowadays I would like to know if some 2022 seventh grade students at an urban public school in the municipality of Yumbo, Valle del Cauca, Colombia has, maintain, or develop their motivation as a personal purpose to learn and understand EFL through some contemporary trendy popular known or unknow songs or music chosen by themselves or their EFL course teacher too.

Various empirical studies have concluded that the use of music or songs can help to improve the students' motivation to learn English as a foreign language (EFL) Ulate (2008), Sigurðardóttir (2012),) Cuta Suta (2013), Palacios Mena and Chapetón

(2014), Aguirre, et al (2016), Núñez Sánchez et al. (2016), Al-Smadi (2020). Despite this, motivation taking into account the use of some students' preferred songs has not been sufficiently researched: Palacios Mena and Chapetón (2014). And, furthermore, this is not has been specifically done in the context of some 2022 seventh grade students at an urban public school in the municipality of Yumbo, Valle del Cauca, Colombia.

While it is demonstrated that some students' contemporary trendy popular songs are a good didactic tool to engage students' motivation to learn a foreign language. It is necessary to know if that didactic strategy is at present time effective specifically in the context of some 2022 seventh-grade students at an urban public school in the municipality of Yumbo, Valle del Cauca, Colombia as it was formerly in other institutions. Although previous studies have focused on the effects of songs or music on the students' motivation scarce attention has been paid to the specific students' preferences affecting the motivation to learn EFL.

This study provides a model, method and quantitative data, and qualitative analyzed information, conclusions, and implications on the effects of some songs or music on the students' motivation at an urban public school in the municipality of Yumbo, Valle del Cauca, Colombia which can be used with the same students, amplifying the knowledge about this study objective, and other ones in the same educative institution or in similar ones.

Under these previous ideas, this project answers the following question: Could the contemporaneous popular songs or music in English that some students listen to, like and propose (or the EFL course teacher proposes) be a way to improve the students' motivation interest to learn FL?

In conformity with this question, it was hypothesized that there is an effect on some 2022 EFL seventh grade students' motivation to learn that foreign language at an

urban public school in the municipality of Yumbo, Valle del Cauca, Colombia. This effect on these students' motivation is achieved using some contemporary trendy popular songs chosen by some of them or by their EFL course teacher.

After this research introduction, this paper presents its justification where it is explained the reason this project was developed. Then, it poses its research question and the general and specific objectives that conducts this study. After that, it is presented the theoretical framework with, at the beginning of the first section, some motivation theories, then, a general definition on motivation. In the second part of this theoretical framework, first, it exposed the concept of *music* and *song*, and second, *popular music*. Third, it is presented the relationship between music and languages. And fourth, it is provided some reasons why should be use songs or music in the teaching process. In the final part of the theoretical framework appears some research done about the use of music or song as a didactic toll to engage students' motivation on EFL.

After the theoretical framework, it continues with the methodological features such as the socio-academic context, the population, the research design, methodology and ethical considerations. And finally, at the end of the project report, it is followed by the corresponding results and discussions, conclusions, references, and the appendices.

## 2. JUSTIFICATION

This project research is the output of some general and particular motives and influences. Some of the general reasons of this project research are the influence of some historical and current linguistic and educative Colombian policies, worldwide linguistic tendencies that influence the Colombian English as a foreign language (EFL) teaching and learning. Furthermore, some of the particular motives to develop this project are related with the local students, teacher and educative institution's reasons, likes, or needs. In a more specific perspective the project research direct and indirect participants' (seventh-grade students, parents, or tutors, EFL class teacher and principal) likes, or needs of a Yumbo Municipality Public School, Valle del Cauca, Colombia.

In general, historically, teaching English as a foreign language (EFL) in Colombia has had some different linguistic policies across the current educational history of this South American country: The 1982s English Syllabus, the 1991 - 1996s Colombian Framework for English (COFE) Project, the 1994s General Law of Education, the 1999s Curricular Guidelines for foreign languages, and the 2004-2019s National Bilingual Program (Wilches, 2009) that brought the 2006s Basic Standards of Competence (BSC), the 2016s Basic Learning Rights (BLRs) and Suggested Curriculum in the area of English language, which the last five continue in operation in this 2023 school year. These policies have looked to improve foreign language teaching and learning in Colombia according to the political economic and social needs and interests in their contemporaneous time. It can be highlighted that from these policies teaching EFL in Colombia became a mandatory school subject in the article 23 of the General Law of Education as it states:

Obligatory and fundamental areas in the curriculum: to obtain the basic education objectives it is established as mandatory and fundamental areas of knowledge and training that should be necessarily offered according to the curriculum and the Educative Institutional Project (EIP)<sup>1</sup>. The obligatory and fundamental areas groups that will comprise an 80% minimum of the school plan, are the following ones: [...] 7. Humanities, Spanish language and, foreign languages (Ministerio de Educación Nacional (MEN), 1994, Artículo 23. Áreas obligatorias y fundamentales section).

Also, this project research is influenced by a contemporary Colombian linguistic and educative policy that is part of the 2018 – 2022 Colombian Government National Plan of Development known as “Agreement for Colombia agreement for equity” were established the strategy known as “leading principals and transformative teachers” which looks to have an impact on the Colombian boys, girls and teenagers’ integral develop and learning. This strategy looked to impact on the Colombian education giving teachers educative opportunities to strengthen their pedagogical and didactic practice through the Advanced training call 2020-2: Postgraduate courses training call (specialization course, master, and doctorate) for official public schools’ teachers<sup>2</sup> supported by the Training fund on undergraduate and postgraduate courses for official public schools’ teachers [...] <sup>3</sup> (Ministerio de Educación Nacional (MEN) & Instituto Colombiano de Crédito Educativo y Estudios Técnicos en el Exterior (ICETEX), 2020)

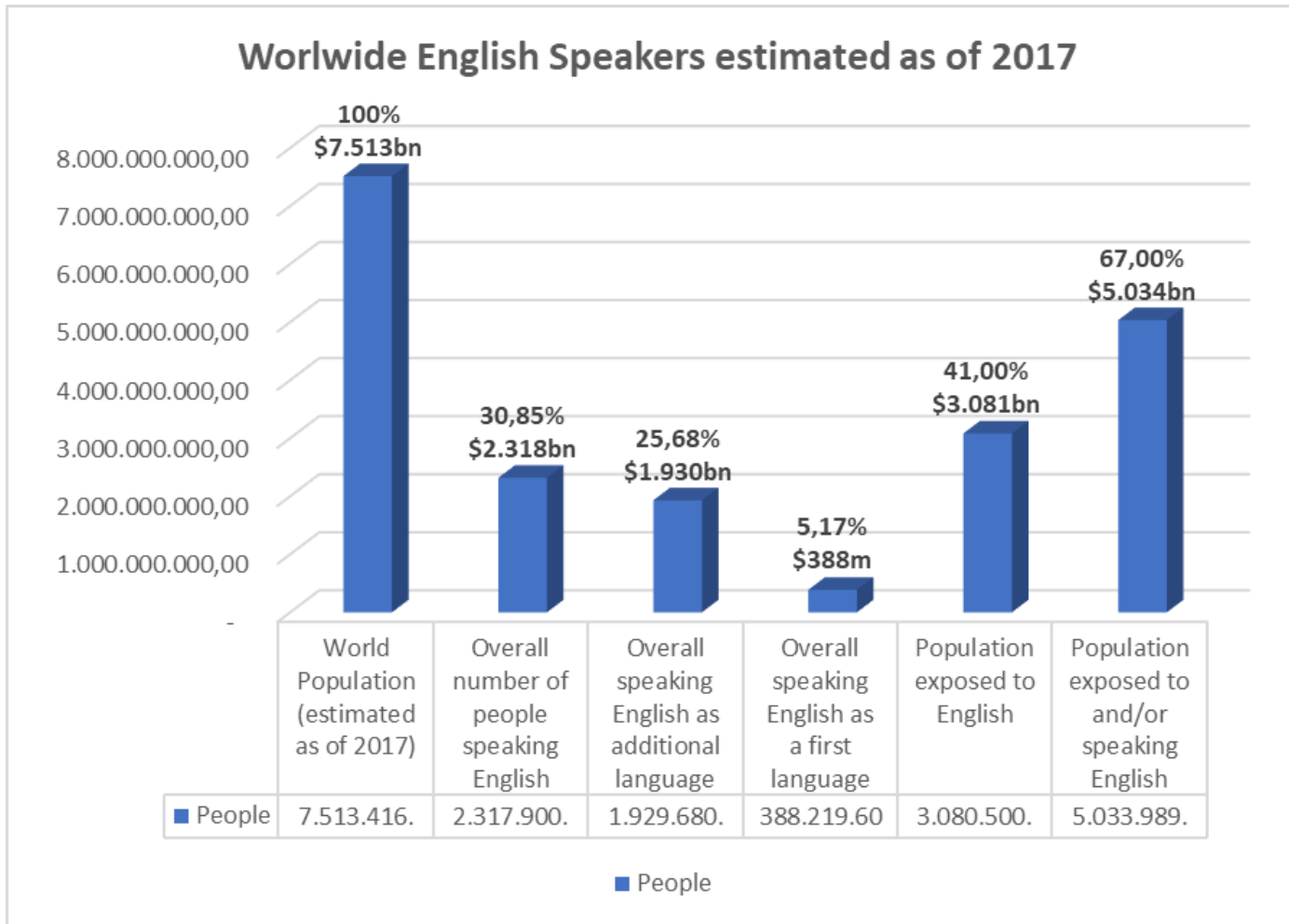
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<sup>1</sup> (Proyecto Educativo Institucional (PEI))

<sup>2</sup> (Convocatoria de formación avanzada 2020-2: convocatoria de formación a nivel de posgrado (especialización, maestría y doctorado) para docentes de establecimientos educativos oficiales)

<sup>3</sup> (Fondo de formación en programas de pregrado y posgrado para educadores del sector oficial, [...])

Recently, in a worldwide linguistic tendency, according to Crystal cited by Patel et al. (2023) an average 2,317,900,100 (30,87%) worldwide people speak English from a 7,513,416,900-world population estimated as of 2017. Currently, from the group of English speakers 388,219,600 (5,17%) do it as a first language and 1,929,680,500 (25,68%) as an additional one. Other English speakers' data added by Crystal cited by Patel et al. (2023) is that 3,080,500,929 (41%) of the population is exposed to English, and 5,033,989,323 (67%) of the population is exposed to and/or speaking English, as it can be observed on graph 1 and table 1.

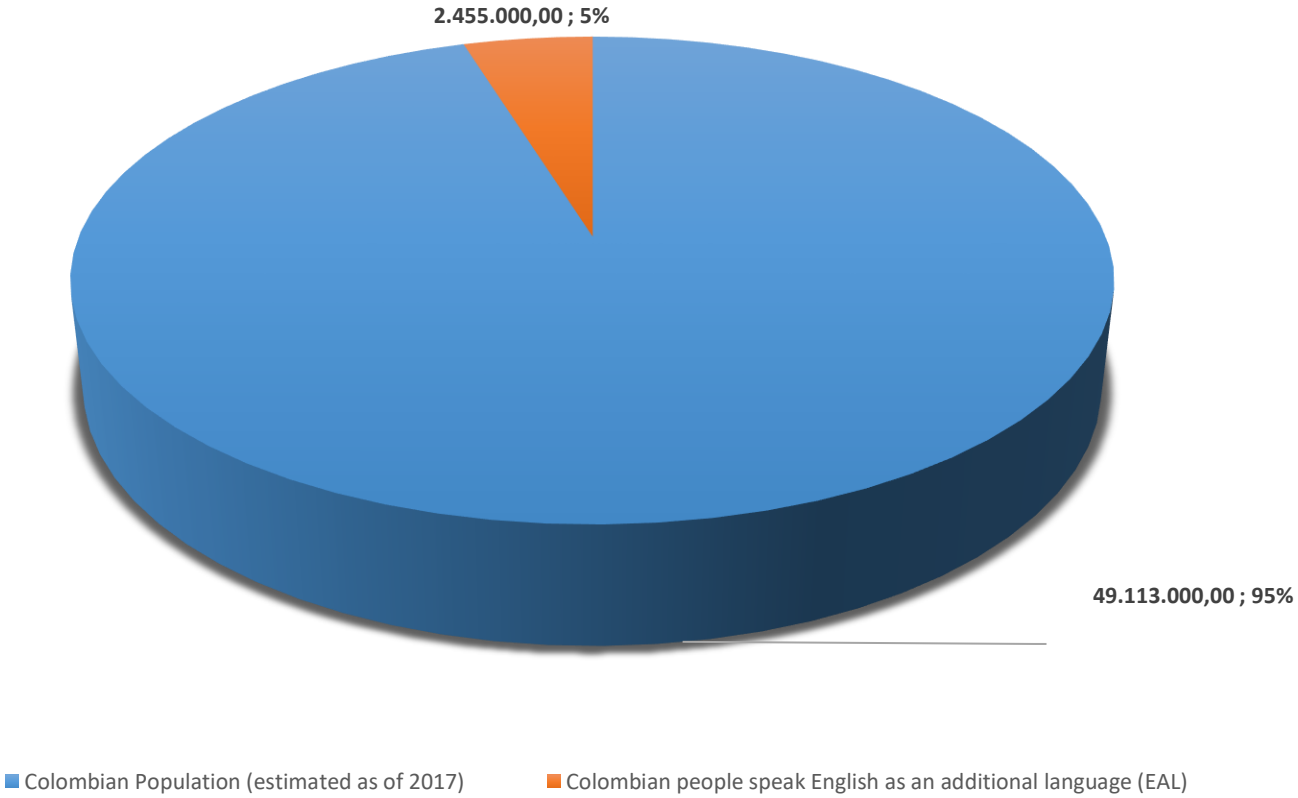


Graph 1 and Table 1: Worldwide English Speakers estimated as of 2017.

Source: Crystal cited by Patel et al. (2023).

In a Colombian local context, the linguistic educational tendency, according to Crystal cited by Patel et al. (2023) an average 2,455,000 (5%) Colombian people speak English as an additional language (EAL) from a 49,113,000-population estimated as of 2017, as it can be regarded on graph 2.

### Colombian People Speaking English as an Additional Language (EAL) as of 2017



Graph 2: Colombian People Speaking English as an Additional Language (EAL) as of 2017.

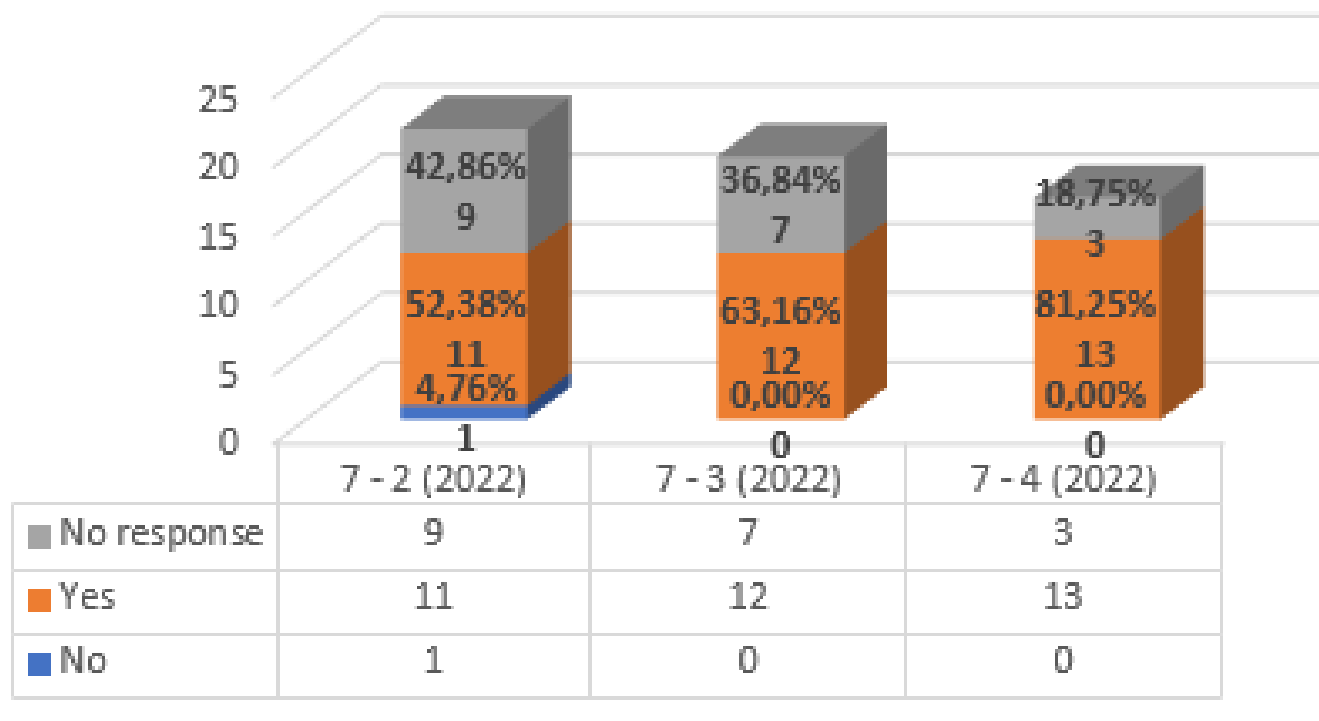
Source: Crystal cited by Patel et al. (2023).

Contrasting, the Colombian linguistic policies, the worldwide and the Colombian linguistic and educational tendencies it is evident that English is a global communicative tendency but in Colombia it is not which does not align with the Colombian linguistic programs. Therefore, this project research looks to contribute to rise the English learning and speaking levels directly to some of the seventh-grade students of a Yumbo Municipality Public School, Valle del Cauca, Colombia, and, indirectly to those ones who use this project research as a reference on their oncoming ones. At the same time, this strategy would have a positive impact on the Colombian Government educational quality standards and programs (Colombia Bilingüe) (Ministerio de Educación Nacional (n.d.)). This positive impact would be possible because improving the students internal and external tests records through this strategy would contribute to indirectly start to enhance the Colombian Government national and international test records, for example, the language results on the Organization for Economic Co-operation and Development's (OECD) Programme for International Student Assessment (PISA) international language tests (Universia, 2017). All these ideas would be possible considering the knowledge and experience obtained in the development of this project research theoretical framework, data collecting, analysis, conclusions, and implications.

Nowadays, from a more particular point of view, taking into account the local students, EFL teacher and educative institution's reasons likes, or needs. In a student perspective, I have noticed that some students currently and formerly listen or listened to some current or contemporaneous music or songs in English, but they sometimes do not understand it or in other situations they understand it, but they do not know that this could be a useful tool to develop some skills on English language learning in a meaningful way for them. In the same learner perspective, this research project is

important because it allows demonstrating if taking into account the students' liking for some kind of music in English becomes a useful strategy to teach and learn English. For example, the students will say that they want and need to learn English because they want to understand the lyrics on their favorite songs. This is done considering some previous 2022 school year student suggestion to use some songs in the EFL course to make it more motivating. Based on that suggestion two questions were applied in a questionnaire (see question 15 and 17 on Appendix D) where it was asked if the 2022's 7 – 2, 7 – 3 and 7 – 4 students liked songs were used in their EFL classes and what songs they would like to listen to in. It can be observed on graph 3 and table 2 that in the three groups the tendency was that students liked songs were used in the EFL class: 52,38% of the 7 – 2, 63,16% of the 7 – 3 and 81,25% with an average of 65,6% of the students said they liked songs were used in the EFL course.

## 15) Would you like we use songs during the EFL class? 7 - 2, 7 - 3 and 7 - 4 (2022)



Graph 3 and Table 2 : 15) Would you like we use songs during the EFL class? 7 - 2, 7 - 3 and 7 - 4 (2022).

Source: Own elaboration

Furthermore, among the students' proposed songs, the chosen ones to be used in this project are:

1. *Believer* played by the American rock band Imagine Dragons and the American rapper Lil Wayne and chosen by a seventh-grade student (see Appendix G).
2. *Enemy* played by the American rock band Imagine Dragons and the American rapper, singer, and songwriter J.I.D and chosen by another seventh-grade student (see Appendix I).

And the EFL course teacher's chosen song to be used in this project is:

3. *Nothing 2 Do* by Lil Ground Beef and the Trinidadian and Tobagonian R&B and hip-hop artist Garfield Ryan (see Appendix H).

Another reason to choose these songs is that they fitted with the seventh-grade *Basic learning rights (BLR)*<sup>4</sup> suggested by the same Colombian educative institution (Ministerio de Educación Nacional (MEN), 2016) adopted in the seventh-grade guidelines given in the *EFL School syllabus*<sup>5</sup> (Londoño Márquez et al., 2022).

The song *Believer* is aligned with the following BLR and learning outcome that stand:

1. BLR: Student identifies the grammatical and lexical elements that allow him/her to communicate current situations and events, ask and tell the time; describe feelings and express orders, in different texts in a context.<sup>6</sup>
2. Learning outcome: Student express his/her likes and dislikes using the

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<sup>4</sup> Derechos básicos de aprendizaje (DBA)

<sup>5</sup> Plan de área de inglés

<sup>6</sup> DBA: Identifica los elementos gramaticales y lexicales que le permiten comunicar situaciones y eventos del presente, preguntar y dar la hora; describir sentimientos y expresar órdenes, en diferentes textos en contexto.

expressions *like/don't like*.<sup>7</sup>

And the song *Enemy* is lined with the following BLR and learning outcome that stand:

1. BLR: Student develops listening and written skills to ask about ... actions happening in the moment of speaking.<sup>8</sup>
2. Learning outcome: Student describes the actions happening in the moment of speaking or what people is doing.<sup>9</sup>

The song *Nothing 2 Do* agrees with the following BLR and learning outcome that stand:

1. BLR: Student identifies the grammatical and lexical elements that allow him/her to communicate current situations and events, ask and tell the time; describe feelings and express orders, in different texts in a context.
2. Learning outcome: Student recognizes the vocabulary related with the days of the week.<sup>10</sup>

In a similar way this project looks as Yumbo Cómo vamos & Red Colombiana de Ciudades Cómo Vamos (RCCV) (2022), recommends finding a teaching strategy that maintains or improves the students' motivation to continue studying and improving their well-being, providing an element that allows students to partially confront the social difficulties they could be facing in these times: post COVID 19 lockdown, Colombian internal armed conflict or international political turbulence, socio-economic instability, and the ongoing humanitarian crisis, etc.

Currently, in a teacher's point of view, I have noticed that some EFL teachers

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<sup>7</sup> Evidencia de aprendizaje: Expresa sus gustos y disgustos, usando Like / don't like.

<sup>8</sup> DBA: Desarrolla habilidades de comprensión auditiva y lectora para preguntar y responder sobre ... acciones que ocurren en el momento de hablar ... .

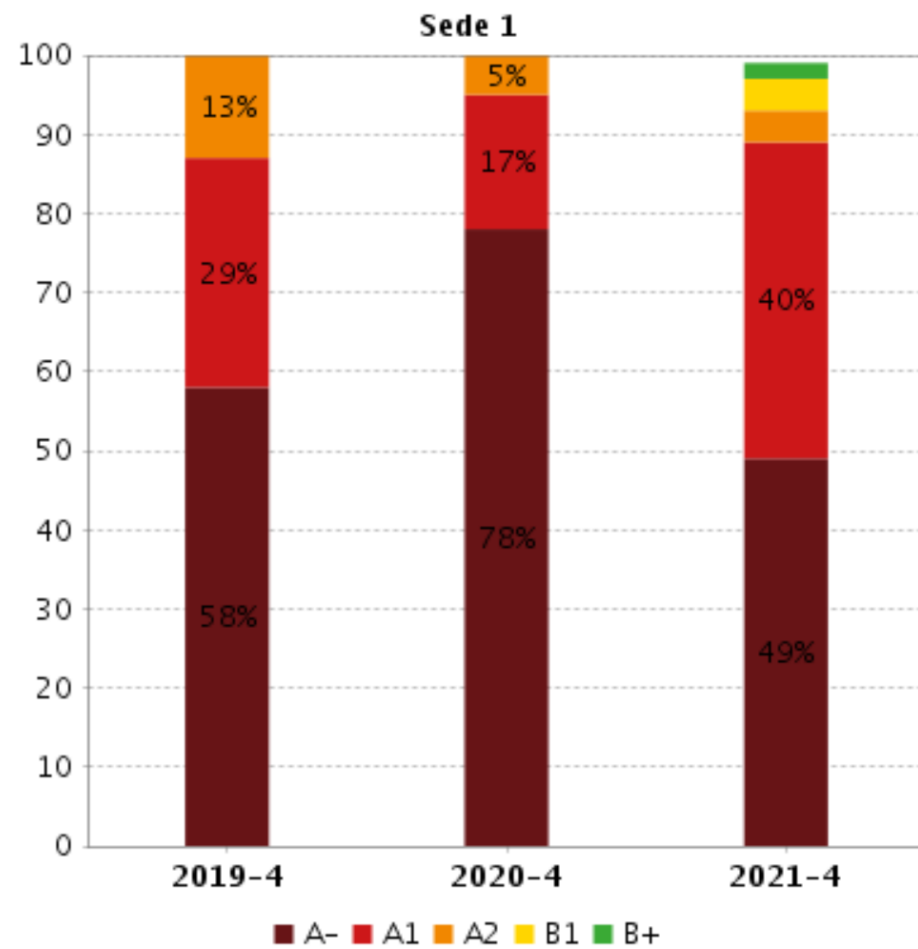
<sup>9</sup> Evidencia de aprendizaje: Describe las acciones que están ocurriendo en el momento de hablar o lo que hacen las personas.

<sup>10</sup> Evidencia de aprendizaje: Reconoce el vocabulario relacionado con los días de la semana

use some classic, old, and current music or songs in English to teach and develop some skills on their student's English language learning sessions in a meaningful way for them. Consequently, the research on the use of the students' favorite music and songs in English is a useful strategy for the teachers. It is useful because it allows teachers to have a motivating class development: students pay more attention to teachers because they are studying something that they like or prefer and want to learn. The development of the classes is going to be more fluent. The objective of the language class is going to be achieved.

From a researcher perspective this project study would provide methodological elements, data, and experience as Mills cited by Mertler (2009) states *action research* can let us to gather information about how our own schools operate, how we teach, and how our students learn. This *action research* lets us to continue doing research on EFL not only on this project problem but in other ones related with language teaching as Mertler (2009) express and it was one of the 1996s Colombian Framework for English (COFE) Project objectives quoted by Wilches (2009) which would give teachers and students strategies and a better understanding and development of the EFL teaching and learning.

Right now, in the local educational and institutionalist point of view, this project looks to improve in an urban public school at the town of Yumbo, Valle del Cauca, Colombia students' results on current and future internal and external tests, e.g., considering that this institution EFL students' competence level percentages according to Common European Framework of Reference for Languages (CEFR) are highly in the A- and A1 in the results of the Colombian standardized test *pruebas Saber once* applied by the Educative Evaluation Colombian Institute (Instituto Colombiano para la Evaluación de la Educación (ICFES)) as it can be noticed on graph 4 and table 3.



Graph 4: The project research urban public school at the town of Yumbo, Valle del Cauca, Colombia EFL students' competence level percentages according to Common European Framework of Reference for Languages (CEFR) obtained in the 2019, 2020 and 2021 Colombian standardized test pruebas Saber once.

Source: (Instituto Colombiano para la Evaluación de la Educación (ICFES), 2022)

| Nivel de agregación            | Niveles de desempeño |        |        |        |        |        |        |        |        |        |        |        |        |        |        |
|--------------------------------|----------------------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
|                                | A-                   |        |        | A1     |        |        | A2     |        |        | B1     |        |        | B+     |        |        |
|                                | 2019-4               | 2020-4 | 2021-4 | 2019-4 | 2020-4 | 2021-4 | 2019-4 | 2020-4 | 2021-4 | 2019-4 | 2020-4 | 2021-4 | 2019-4 | 2020-4 | 2021-4 |
| Establecimiento educativo (EE) | 64% ▼                | 79% ▼  | 51%    | 28% ▲  | 16% ▲  | 40%    | 8% ▼   | 5% ●   | 5%     | 0% ▲   | 0% ▲   | 3%     | 0% ▲   | 0% ▲   | 2%     |
| Sede 1                         | 58% ▼                | 78% ▼  | 49%    | 29% ▲  | 17% ▲  | 40%    | 13% ▼  | 5% ▼   | 4%     | 0% ▲   | 0% ▲   | 4%     | 0% ▲   | 0% ▲   | 2%     |
| Colombia                       | 44% ▲                | 57% ▼  | 47%    | 30% ▼  | 27% ▲  | 28%    | 17% ▼  | 9% ▲   | 15%    | 7% ▲   | 6% ▲   | 8%     | 2% ●   | 1% ▲   | 2%     |
| ETC                            | 54% ▲                | 63% ▼  | 58%    | 32% ▼  | 28% ▼  | 27%    | 12% ▼  | 6% ▲   | 10%    | 3% ▲   | 3% ▲   | 4%     | 0% ▲   | 0% ▲   | 1%     |
| Oficiales urbanos ETC          | 55% ▲                | 63% ▼  | 60%    | 32% ▼  | 27% ▼  | 26%    | 11% ▼  | 7% ▲   | 10%    | 2% ▲   | 3% ▲   | 4%     | 0% ▲   | 0% ▲   | 1%     |
| Oficiales rurales ETC          | 55% ▲                | 68% ▼  | 66%    | 32% ▼  | 26% ▲  | 28%    | 12% ▼  | 5% ▼   | 4%     | 1% ▲   | 1% ▲   | 2%     | 0% ●   | 0% ●   | 0%     |
| Privados ETC                   | 46% ▼                | 51% ▼  | 37%    | 30% ▲  | 40% ▼  | 35%    | 16% ▲  | 3% ▲   | 17%    | 7% ▲   | 3% ▲   | 9%     | 1% ▲   | 4% ▼   | 2%     |

N.D.: no hay información disponible.

Table 3: The project research urban public school at the town of Yumbo, Valle del Cauca, Colombia EFL students' competence level percentages according to Common European Framework of Reference for Languages (CEFR) obtained in the 2019, 2020 and 2021 Colombian standardized test pruebas Saber once.

Source: (Instituto Colombiano para la Evaluación de la Educación (ICFES), 2022)

And finally, in a local or external educative and institutionalist point of view, the theoretical framework, the methodological processes, data, the conclusions, and pedagogical implications collected through this project has the potential to be used in the same grade and school or in other research, schools or other teachers who want to use it in their classes or investigations.

In conclusion the development of this project research on the use of students' favorite music and songs in English in the language teaching and learning process is the implicit universal influence of some historical and current Colombian linguistic policies and, at the same time, worldwide linguistic tendencies. Furthermore, this project research is mainly the local result of some learners, educators and educative establishment's reasons likes, or needs. Consequently, this study would have a current, subsequent, and direct positive impact on different local and external educational levels: students, teachers, schools, and if it possible in an extensive way applying similar projects that demonstrates the effectiveness of this project findings and applications in Government' ones.

### **3. RESEARCH QUESTION AND OBJECTIVES**

#### **Research Question(s)**

I found that the English language level and proficiency of some seventh-grade students of Yumbo Municipality Public School, Valle del Cauca, Colombia is low according to some tests and class activities developed in the 2021 and 2022 school year analysis. I suppose that situation happens because some of the students do not find the English class teaching as something motivating.

So, could the contemporaneous popular songs or music in English that some students listen to, like and propose (or that one the EFL course teacher proposes), as a didactic strategy to be used in their EFL lessons, be a way to improve the students 'motivation in learning EFL?

#### **General Objective**

This project research generally looks

- To demonstrate that the implementation, as an EFL course didactic strategy, of some contemporaneous popular EFL songs or music proposed by some seventh-grade students or their EFL course teacher of a Yumbo Municipality Public School, Valle del Cauca, Colombia from February to November 2022 allows to improve these students' motivation to learn EFL.

## **Specific Objectives**

This project research in order to demonstrate that the implementation, as an EFL course didactic strategy, of some contemporaneous popular EFL songs or music proposed by some seventh-grade students or their EFL course teacher of a Yumbo Municipality Public School, Valle del Cauca, Colombia from February to November 2022 allows to improve these students' motivation to learn EFL, specifically aims

- To develop some sequences of teaching using some songs or music proposed by some seventh-grade students or their EFL course teacher of a Yumbo Municipality Public School, Valle del Cauca, Colombia from February to November 2022.
- To implement some sequences of teaching using some songs or music proposed by some seventh-grade students or their EFL course teacher of a Yumbo Municipality Public School, Valle del Cauca, Colombia from February to November 2022.
- To analyze quantitatively and qualitatively the impact of the implementation of some sequences of teaching using some songs or music proposed by some seventh-grade students or their EFL course teacher of a Yumbo Municipality Public School, Valle del Cauca, Colombia from February to November 2022.

#### **4. LITERATURE REVIEW**

It is said that the music or songs that English learners like are an effective didactic tool to improve the motivation and learning of a foreign language. Music or songs have been used practically worldwide as a didactic tool in the foreign language learning and teaching process in the last six decades (e.g., Bancroft, 1975; Bartle, 1962; Blickenstaff, 1963). Music or songs that students like are an effective didactic tool to improve the motivation and learning of a foreign language. So, when elements students like in their foreign language learning and teaching process are used this one becomes more motivating for them. To expose the enhancing Second Language Learners motivation using the music as a (didactic) tool, in this literature review chapter, at the beginning I am going to present some authors explanations about some theories and concepts of motivation. Then, I am going to show some kinds of motivation theories and concepts. After that, I am going to present some paper research studies to show the use of music to improve the L2 language students' motivation. And, at the end of this chapter, I am going to present some conclusions about the use of music as a didactic strategy to improve the L2 learners' motivation.

##### **Motivation**

To deal with the use of music as a didactic tool to improve the students' motivation in the L2 or FL language learning it is necessary to present an overview of some motivation theories and concepts. This theoretical and conceptual motivational overview is important because it allows understand what some of the empirical perspectives and definitions of the concept of motivation are. Considering this information, it can be adopted the motivational theory or theories and the concept or concepts used as theoretical framework for this project study.

## Motivation Theories

The motivation concept has been mainly defined and theorized by two different perspectives and many researchers across the last years: *motivational psychologists* and *social psychologists* (Dörnyei, 1998). Furthermore, Dörnyei (1998) continues that the most influential approach in social psychology is the Ajzen and Fishbein's (1980) *theory of reason action* that proposes that a person's behavior is determined by their intention to develop the behavior and that this intention is, in turn, a function of their attitude toward the behavior and subjective norms; and its Ajzen (1988) extension one: *theory of planned behaviour* that assumes that a person acts rationally, according to his or her attitudes, subjective norms, and perceived behavioral control. Then Dörnyei (1998) continues presenting that the three most important approaches in motivational psychology are: First, the set of *expectancy-value theories* (Atkinson's (1974) *expectancy-value theory* that describes the relationship between a person's expectancy for success at a doing a task or the achievement of a goal in relation to the value of the task completion or goal attainment. In this case, expectancy refers to a person's expectation for success on a given task; Weiner's (1979) *attributional processes theory* that assumes that the way people explain their own past successes and failures will meaningful affect their future achievement behavior; Bandura's (1993) *self-efficacy theory* that stands that people's judgement about their own capabilities to carry out certain specific tasks, and, consequently, their own sense of efficacy will determine their choice of the attempted activities, as well as their aspirations level, the amount of effort applied, and the persistence exposed; Covington's (1992) *self-worth theory* that suggest that a person's main priority in life is to find self-acceptance and that self-acceptance is often found through achievement. This achievement is often found through competition with others. Eccles and Wigfield (1995) the four task values

components model (*attainment value* (or importance), *intrinsic value* (or interest), *extrinsic utility value*, and *cost*.)). Second, the group of *goal theories* (Maslow's (1970) *hierarchy of needs theory* that focuses motivation on human *needs* or *goals* which are seen as the 'engine' to fire the action and provide the direction in which to act. These *needs* or *goals* are divided in five categories: physiological, safety, love, esteem, and self-actualization. Locke and Latham's (1994 and 1996) *goal-setting theory* that affirms that human action is caused by purpose, and for action to take place, goals must be set and pursued by choice. These goals may differ in two important areas: the degree of specificity and difficulty. Another important attribute of goals is their 'intensity, and the particular goal dedication. Ames' (1992) and Pintrich & Schunk (1996) *goal orientation theory* that emphasizes two contrasting achievement goal constructs, or orientations that students can follow to do their academic work: *mastery orientation* or *performance orientation*). And, finally, Deci and Ryan's (1985) *self-determination theory* that argues motivation can be determine for internal reason (*intrinsic motivation*) or external reasons (*extrinsic motivation*). In this extensive source of definitions and theories about motivation Deci and Ryan's (1985) *self-determination theory* is the one that is going to be used as the main reference.

### **Motivation Conceptualization (Definition)**

Continuing with the conceptualization of motivation according to Dörnyei and Ushioda (2021, p.4) "the word 'motivation' derives from the Latin verb *movere* meaning 'to move'. What moves a person to make certain choices, to engage in action, to expend effort and persist in action."

In addition, according to Dörnyei (2014, p. 518 - 531):

Motivation historically has been undertaken in different ways: first, it has been

considered as affect (emotion) and as cognition; second, it has been used as a stable variable of individual difference (i.e., a trait) and as a transient-state attribute; and third, 'it has been characterized as a process that is in constant flux, going through ebbs and flows.' Moreover, motivation has been considered as two factors to the learner: first as an internal (e.g., individual curiosity or interest) and second as an external one 'determined by the sociopolitical setup of the learner's environment (e.g., language attitudes influenced by the relationships within language communities).'

Perhaps the only thing about motivation that most researchers would agree on is that it, by definition, concerns the fundamental question of why people behave as they do. Accordingly, motivation determines the direction and magnitude of human behavior or, in other words, the choice of a particular action, the persistence with it, and the effort expended on it. This seems to be fairly straightforward: Motivation is responsible for why people decide to do something, how long they are willing to sustain the activity, and how hard they are going to pursue it. [...]

So, to sum up motivation means the affective and cognitive, external and internal influence people's movement or behavior that determines how they take, persist on doing, and struggle a decision. For this project report this means if the use of the students preferred songs can be a that drive to start, persist or strength them on studying EFL.

### **Kinds of Motivation**

Another aspect to take into account in this research is the kind of motivations. Motivation has been classified into some kinds or categories. The first ones, based on a *self-determination theory* perspective, are *intrinsic motivation*, *extrinsic motivation* or *amotivation*. The second ones, based on a *psychosocial theory of motivation*, are

*integrative motivation, assimilative motivation, and instrumental motivation.* These kinds of motivations are explained as follows.

### **Intrinsic Motivation, Extrinsic Motivation or Amotivation**

Dörnyei and Ushioda (2011) firstly, based on the Deci and Ryan's (1985) *self-determination theory*, define the concept of *intrinsic motivation* as the person demeanor executed by his or her own desire to get or experience pleasure and satisfaction, such as the pleasure of doing a particular activity or satisfying that person's curiosity. Secondly, Dörnyei and Ushioda (2011) continue with the *extrinsic motivation* definition, which involves performing a demeanor as a way to get an external objective, such as receiving an external or extrinsic reward (e.g., good grades, or external recognition) or avoiding an external punishment. Finally, Dörnyei and Ushioda (2011) define the concept of *amotivation* saying that it is the lack of any kind of motivation (*intrinsic motivation, extrinsic motivation*). Under these concepts is expected that in this project to identify if students have or develop *intrinsic motivation* with the integration of some of their preferred songs or that one proposed by the teacher as a way students get a more personal reason more, or they are looking for an external recognition or prize that happens in *extrinsic motivation*.

### **Integrative Motivation, Assimilative Motivation, and Instrumental Motivation.**

According to Gardner and Lambert's (1972) *psychosocial theory of motivation* cited by Hong and Ganapathy (2017) defines two kinds of motivation. And in similar way Schumann cited by Celce-Murcia et al., (2010) referring Schumann's (1986) *acculturation model* there are three general sets of goals or desires that have been suggested that can motivate students in language learning.

The first kind of motivation according to Gardner and Lambert's (1972) cited by Hong and Ganapathy (2017), and Schumann cited by Celce-Murcia et al., (2010) is when the learners desire to be socially accepted into a group or culture that uses the target language or culture. The receptive group or culture might still recognize the learners as 'outsiders,' but they can function well in the group. This is sometimes known as *integrative motivation*, i.e., it is a social strategy used to be partially accepted or integrated into a group like a drawbridge between two different places. Or the learner wants to be part of that culture but without losing the features of his or her own culture. Celce-Murcia et al., (2010) adds that this kind of motivation is discussed by Gardner and Lambert as a positive force in language acquisition.

The second kind of motivation is that one that Schumann cited by Celce-Murcia et al., (2010) acknowledge is when the learners want to be totally accepted as real members of the group. They don't want to be considered as "outsiders." This is called *assimilative motivation*, that is a social strategy used to be totally accepted or integrated in a group like a solid bridge between two different places. Or, in other words, as Graham (1985) cited by Celce-Murcia et al., (2010) describes that this kind of motivation is similar to the *integrative motivation*, but it is when the learner wants to be part of the group or culture blending in it and losing his or her from his or her coming culture.

And the last kind of motivation is that one that Gardner and Lambert's (1972) cited by Hong and Ganapathy (2017), and Schumann cited by Celce-Murcia et al., (2010) comments is when students want to be able to use the language to reach a goal (as an instrument or tool to get something), e.g., to get a job, to conduct business, to pass a test, or to travel easily in a foreign country. This is called *instrumental motivation*, viz., language as a linguistic tool to get a personal purpose. However, as

Schumann cited by Celce-Murcia et al., (2010) argues that this kind of motivation does not help to successful acculturation. Through the data gotten in the questionnaires this project report looks to determine what the reason students have, develop or strengthen using some seventh-grade preferred songs or the one proposed by the EFL course tutor to study EFL. It is expected that using these musical strategies students improve their motivation to learn EFL.

### **Motivation to Learn a Foreign or Second Language**

Dörnyei (1998) expresses that a reason to underscore the importance of the motivation on Second Language social dimension is that most of the countries in the world are multicultural and many of their inhabitants speak at least a foreign or second language. In other words, one reason to learn a foreign or second language is because many people in other countries or cultures speak at least one of them. So, this reason has a social implication because it demands communication and to have social interaction with other foreign native or nonnative language speakers, e.g., the use of English as English as a Second Language (ESL), English as a foreign language (EFL) and Kachru's concept of English as Lingua Franca (ELF).

Dörnyei (1998) contends that motivation is one of the key factors that influence the Second or foreign language learning rate and success. For this research study means that if the students develop or maintain motivation there is a high probability that they will have successful foreign language learning rate. In my opinion, this will be possible using some of the songs they like or know in their EFL school lessons learning process.

Gardner (1985: 10) cited by Dörnyei (1998) argues in a social psychological approach that to be motivated on Second Language is necessary to have three elements: effort, want/will (cognition), and task-enjoyment (affect). According to this in this

research it will be necessary to get these three elements to get a real motivation to learn English as a foreign language. Through the song this research is especially appealing to the affective component: enjoyment of the task. It is expected the other two elements will become a reality through the activation of the affective component.

## **Music to Teach Languages**

### **Definition of Music and a Song**

Other concepts to explain in this research are those ones of music and song:

According to Murphey (1992), cited by Kuśnierek (2016, p. 22) songs can be called '*adolescent motherese*'. In this case, Murphey (1992) explains that 'motherese' means the highly affective and musical language that adults use to communicate with infants. Then Murphey (1992), continues that as these toddlers grow up, they get less and less of that language: this kind of language disappears as the children grow up and it could be changed by a song. In these terms Murphey (1992) gives a lullaby as a typical 'motherese' speech example. Murphey (1992) reflects that people refer to song in two different ways. The first one is the song as a purely musical work. The second one, the song as a rendition or interpretation. In other words, the materialization of that song in a performance, a recording or a written material. Murphey (1992) adds a vital a wide view in this songs' definition. They integrate not only the melodies and lyrics, but also the context where it is composed, produced and consumed. What Murphey (1992) highlights the where the song was performed and by whom, the audience and the technology that produced it.

Moreover, Kuśnierek (2016, p. 22) referring to the online dictionary <https://www.dictionary.com/> (2015) adds that this electronic source provides seven entries under the headword music. Considering those definitions Kuśnierek (2016)

applies two of them. The first explanation Kuśnierek (2016) applies to is that ‘music is an art of sound in time that expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and color’. In this definition Kuśnierek (2016) emphasizes that music’s main role is to describe emotions and there are four essential features which characterize music. The second definition Kuśnierek (2016) refers, in that online dictionary, is the one that says music is ‘the tones or sounds employed, occurring in single line (melody) or multiple lines (harmony), and sounded or to be sounded by one or more voices or instruments, or both’. According to this explanation Kuśnierek (2016) concludes that music is simply all about instruments and voice (or both) that people hear.

### **Popular Music**

Shuker (2016) writes that the concept of *popular music* has historically been defined in two different ways. The first definition Shuker (2016) refers to the 1855 William Chapple’s *Popular Music of Olden Time*, that relates *popular music* with ‘the ordinary people’. The second historical definition Shuker (2016) writes that *popular music* refers to the genres conceived as commercial which means the songs must be mainstream ones. This can be quantified through sales, charts, radio airplay, etc. And, finally, Shuker (2016) adds that *popular music* definition is more than the musical one because a main feature of this kind of music is a socioeconomic one: its mass production for a mass and it is mainly done for a youth-oriented market. Moreover, the previous definitions Borthwick (2020) gives some examples of *popular music* after he analyses a range of *popular music* genres such as soul music, funk, psychedelia, progressive rock, punk rock, reggae, synthpop, heavy metal, indie, rap, and jungle.

It is important clarify that in this study *popular music* does not refer to the

Colombian autochthonous genres (such as *vallenato*, *carrilera*, *cumbia*, *bambuco* or *champeta*) (Cepeda, 2010) but it does it to the Shuker (2016) and Borthwick's (2020) definition and examples.

### **Music and Languages: Why Use Music or Songs in the Classroom?**

Currently, it is considerable to be conscious about the relationship between music and language. And, in that relationship, some of the reasons why it is useful to use music or songs in the classroom are found. Music or songs and language are both of them communicative ways (Mora, 2000). So, music can be used as a communicative teaching strategy to help learn a language and by extension the foreign languages, in this specific case, the English as a foreign language.

### **Music as a Communicative Tool**

The first idea in common between music and languages is that they are used to communicate. In this way as according to Mora (2000) explains that language learning and music are related to each other since music and speech connect through sounds and are used to transmit a message, although language is much more precise, and music is mostly emotional.

### **Music as a Communicative Way to Express Feelings**

The third idea is the use of music as a linguistic complement to communicate difficult feelings or control moods as Sigurðardóttir (2012, p.10) expresses:

Throughout childhood and adolescence, emotions are rising and building, making life seem at times overwhelming. Many children have a difficult time with sharing their feelings with others, and that is how music

becomes their escape from the difficulties they are facing.

In the same vein, according to Roberts and Christenson (2011/2012), most young people use music as motivation and to control their mood and enhance emotional states like loneliness or distraction from their troubles. Sigurðardóttir (2012, p.10) metaphorically continues arguing that music can explain how a person is feeling at a certain time as it sometimes acts as a mirror to the soul. In this idea, Tarrant et al. (2000) describe that it was revealed that English as well as American adolescents, listen to music to satisfy social and emotional needs. Another argument Sigurðardóttir (2012) supports is that people usually can rest their feelings the songs' lyrics keeping in mind that most songs are about things that people experience in their daily life such as love, pain, joy, loneliness and happiness. This idea is maintained by Campbell et al. (2007) who state that many juvenile people see song lyrics as sources that carry messages to reassure them that they are not alone in the world and that other humanity has gone through similar things that they might have felt. Therefore, it is clear that music is often a healing and comfortable emotion escape valve communicative way and may be used as a teaching tool to reduce students' anxiety and get a better English as foreign language learning.

### **Music as Way to Express Authentic Language**

Saricoban and Metin (2000) remark that music or songs contains authentic, quotidian language that is natural to the ear. Songs offer valuable resources that develop students' abilities in listening, speaking, reading, and writing. In an analogous way, Kuśnierek (2016) writes that very often the music or songs are the primary fountain of English Language out of the classroom. Consequently, Kuśnierek (2016) concludes that using it in lessons seems to be a good idea. And finally, Kuśnierek

(2016) adds that there can be distinguished affective and cognitive explanation for playing a song during a class practice.

### **Music as an Element Present in Whole Moments of the People Life**

Campbell et al. (2007) states that in one study it was showed, in a developmental perspective, that music appears at every stage and as well as age of human growth from infancy to childhood and into adulthood. In this sense, Mora (2000) phrases that Music is an affective, unconscious and less energy- demanding way to leave meaningful traces in people's memories because musical perception starts to be developed before birth.

### **Music as a Tool to Preserve Considerable Amounts of Information**

Sigurðardóttir (2012) argues that most people learn song lyrics faster than words and melodies tend to store easier in the memory even though the meaning of the words might not be clear or understandable. In this sense Ortis (2008 p. 207) supports the idea that using songs, rhymes and music, children can retain considerable amounts of information.

### **Music as a Tool to Improve Students' Learning Processes**

Based on 2001 Wolfe's arguments, Ortis (2008) states that music is a way to improve children's learning processes and the reasons for music's success lie within the brain. She supports this idea saying that sound waves come into our ears and from there they transform into nerve impulses. Then, she continues, that these impulses are sent out to specialized areas in the left and right temporal lobes for processing. Finally, she concludes that the functions that are used to process music and singing are strongly related with other brain's functions that include emotion, memory, and language.

In this same sense of music and songs as a positive learning process strategy Kuśnierek (2016) argues and recommends that music and songs may be a positive strategy for obtaining an effective learning. This argument and recommendation are based on the 1982 Krashen's Affective Filter Hypothesis that argues that "for an effective learning the affective filter must be weak. Consequently, a weak affective filter means that a positive attitude to learning is present". At the same time, the argument is founded on the 1996 Eken's idea that is a vital thing that students need to develop a positive attitude towards learning and teachers can create it using songs and music in their classes.

In the same line Cambridge English (2020) expresses that 'music can set the scene or provide a change of mood' and 'students often enjoy listening to songs in English and understanding them can be motivational'

### **Music as an Element that Allows Connect People from Different Cultures**

Sigurðardóttir (2012) expresses that music connects people, indicating that even strangers who have nothing else in common can form a connection through melodies and lyrics because it is a language that all people understand.

### **Music as a Useful Tool to Be Used in the Language Classroom**

Eken (1996) cited by Kuśnierek (2016) lists eight reasons for the use of song in a language classroom:

1. A song may be used to present a topic, new vocabulary or a language point.
2. It may also be used as a practice of lexis.
3. Songs can be used as material for extensive and intensive listening.
4. They can be used for some teachers to focus on some frequent learner errors in a

more subtle way.

5. Songs are a perfect source for stimulating discussions about feelings and attitudes.
6. Learners may talk over with another in pairs or in small groups what happened in the song and then share their opinions with the rest of the students.
7. Songs may create a relaxed classroom atmosphere and contribute to fun and variety in language teaching.
8. Songs may encourage the use of imagination and creativity during foreign language lessons.

### **Music as a Useful Tool to Develop Automaticity or Fluency in the Language Classroom**

Finally, Kuśnierek (2016) based on the 2001 Schoepp's thought that states that songs allow to develop automaticity or fluency which is one of the principal cognitive reasons of using this musical tool in the classroom. Kuśnierek (2016) supports this idea on the 1988 Gatbonton – Segalowitz concept of *automaticity* that is: “a component of language fluency which involves both knowing what to say and producing language rapidly without pauses”, and the argument that students should be in an environment where he or she can practice the target language in a communicative way. Kuśnierek (2016) presents as a proof that the nature of songs is to be repetitive, logical and persistent.

As product of the previous musical and linguistic elements in common between music and languages, is that music can be a way to motivate students to learn foreign languages. According to Sigurðardóttir (2012) “when teaching foreign languages to children and adolescents, there are numerous methods that can be used to enhance the students’ learning and interest, and music is most definitely one of them”.

## **Research about Music as Didactic Tool to Engage Language Learning Motivation**

To do this research I found that Ulate (2008) studies the effects of the use of some English as a foreign language (EFL) songs activities to improve pronunciation among sixty students from Universidad Nacional, Costa Rica. She presents some theories that support her study. And she gets the information using a survey to these Costa Rican university students. One of the conclusions she gives in her research is that listening to songs creates enthusiasm and challenge for learners.

At the same time Sigurðardóttir, D. (2012) presents some theoretical support and personal experience for demonstrating how music can be used to learn a language. She presents some theories and class recommendations and personal experiences to support her thesis statement. She concludes that music can improve the students' language learning motivation, bringing them a nice atmosphere.

Cuta Suta (2013) researches the impact of the use of music as a didactic to develop listening skills in some EFL sixth-grade students from a public school in Bogotá, Colombia. This study data is obtained applying three surveys after a set of different workshops were conducted on this Colombian public school. Cuta Suta concludes in this research that students prefer to learn EFL using music videos compared with the use of traditional method of teaching.

Palacios Mena and Chapetón (2014) examine the factors that influence student participation when songs with social content are specifically utilized in the EFL classroom. They mention other research that have work on English songs influence on students' motivation. Their study concludes that providing different opportunities, such as the use of EFL songs, for students can encourage meaningful participation and interest in learning EFL.

Aguirre, et al (2016) study the influence of songs in some primary Peruvian

students' motivation. They analyze some students' surveys answers and observations notes to and compare that information from another students' class that did not have songs in. They conclude that songs improve student's English learning motivation.

Núñez Sánchez et al. (2016) do an action research to encourage some Colombian EFL undergraduate students to speak English using some pop rock songs in their foreign language classes. They analyzed some students' data collected from field notes, reflective journals and focus groups for two months. This information was analyzed considering the concepts of Motivation, Speaking, Multiple Intelligences and Multisensory Learning. They found in this research that students react in a positive way to the activities designed using songs and increased confidence to speak to other classmates. So, it is possible to say that in this research songs implicitly help to improve motivation to learn EFL.

Al-Smadi (2020) does a research about the effectiveness of using songs on two different groups of young students' motivation of a private school in Jerash, Jordan. The analyses data research is collected using some interviews and class observations. The researcher concludes that using songs had a very positive influence on students' motivation to learn EFL.

According to these research it possible to say that, in many countries around the world (Costa Rica, Perú, Jordan) and in Colombia, in different temporal contexts (2008 to 2020) the use of songs in the EFL lessons as a teaching and learning strategy significantly improves the EFL students' motivation to learn this foreign language.

## **5. METHODS**

This research focuses on to test, analyze and conclude whether some students' contemporary trendy popular songs can help teacher improves some seventh-grade students' motivation in the learning of English as a foreign language (EFL) of a Yumbo Municipality Public School, Valle del Cauca, Colombia.

### **Socio-Academic Context**

The urban public school seventh-grade students in this research live in the municipality of Yumbo, Valle del Cauca, Colombia. The students' ages are between 11 to 17 years old. The social status is from 1 to 2 in the municipality. The students are from the neighborhoods around the school in commune 1: La Estancia, La Nueva Estancia, Juan Pablo II, Hacienda Verde, las Americas, San Jorge, and Panorama (Institución Educativa Juan XXIII, 2018/2017).

There is a number of students that begins to a dysfunctional family (students who live with physical, verbal or sexual abuse (Cases of intrafamilial violence reports increased a 56,7%, in the 2021 year compared to the 2020 year (Yumbo Cómo vamos & Red Colombiana de Ciudades Cómo Vamos (RCCV), 2022)), lack of affection, child labor, parentification), floating population (families looking for job opportunities (a 2021 annual unemployment rate of 14.6 in the metropolitan area of Cali – Yumbo (Yumbo Cómo vamos & Red Colombiana de Ciudades Cómo Vamos (RCCV), 2022)) or displaced for Colombian internal armed conflicts or international political turmoil, socio-economic instability and the ongoing humanitarian crisis (Venezuelan Refugee and Migrant Crisis | International Organization for Migration, 2018)) or a vulnerable population (illegal drug

consumption or sealing or trafficking, sexual abuse, gangs or early motherhood (in Yumbo 37 babies born for every thousand women with an age among 15 and 19 years old (Yumbo Cómo vamos & Red Colombiana de Ciudades Cómo Vamos (RCCV), 2022)) (Institución Educativa Juan XXIII, 2018/2017) suicidal ideation (between the years 2018 and 2020 in the municipality of Yumbo, Valle del Cauca Colombia, 60 % of the suicide attempts reported cases corresponded to young people between 14 and 18 years old (Yumbo Cómo vamos & Red Colombiana de Ciudades Cómo Vamos (RCCV), 2022)).

The previous 2020 and 2021 language teaching sessions have been affected by the COVID 19 lockdown some of the students have had those classes through some synchronous means such as “Google Meets” or asynchronous as “WhatsApp”, electronic mail by written answering didactic learning guides. Then, at the end of the 2021 school year, some of them returned to the physical classes taking into account some biosecurity rules to prevent COVID-19. And in this 2022 school year, all of them have returned to complete physical courses.

At the same time, the preceding 2021 language teaching sessions have been forced to stop for a national strike that took almost two months of the scholar year (from April 28<sup>th</sup> to June 15<sup>th</sup>, 2021) where Yumbo was one of the more affected Colombian cities.

### **Participants**

Participants in this research were a sample of 58 of a population of 114 English as a foreign language (EFL) seventh-grade students from an urban public school in the municipality of Yumbo, Valle del Cauca, Colombia: 35 females and 23 males. The sample of students are from three different groups. Twenty-one of them are from 7 – 2, 19 from 7 – 3 and 16 from 7 – 4. However, 15 students left the school whose five of

them have accepted to be part of this project. The students' ages were between 11 to 17 years old. These students came from low and middle-income socioeconomic backgrounds. The students voluntarily participated after their parents gave a signed and written informed consent without any sort of compensation or benefit for their participation in this project research (see Appendix B).

### **Methodology**

This study is interpretative research. It is pragmatic and interpretative research because as the researcher tries to observe the participants objectively as it happens in a positivist research, he is highly in risk to do it in a subjective way, as it could happens in a interpretative research: their results analysis and conclusion are based in his opinion according to some previous researches and studies trying to applied a solution to a real-world situation.

According to this research aims this is an applied, explanatory, and deductive study. It is applied because this study looks to test, analyses and conclude if some learners' contemporary trendy popular songs can help their EFL teacher improves some seventh-grade students' motivation in the learning of that foreign language in a Yumbo Municipality Public School, Valle del Cauca, Colombia. It is an explanatory study because this research looks to explain the causes and consequences of a well-defined problem: the impact of some songs on some students' motivation to learn EFL. In other side, this is a deductive research because this study looks to make an argument for a certain idea progressing from general ideas to specific conclusions: the effectiveness of using some songs to improve some students' motivation to learn EFL.

The problem in this project research is demonstrate if the use of some popular songs or music proposed by some seventh-grade students and their EFL course teacher

in a public school in the municipality of Yumbo, Valle del Cauca, Colombia allows to improve the motivation to learn EFL. In order to do this empirical demonstration, it is applied two specific questions in a questionnaire to know if students want some songs are used in their EFL class and what songs they would like to listen to in this course. (see questions number 15 and 17 on Appendix D). The results of the question number 15 that asks to know if students want songs be used in the EFL class can be observed on the previous justification section's graph 3 and table 2 that show that in the three groups the tendency that students liked songs to be used in the EFL class is : 52,38% of the 7 – 2, 63,16% of the 7 – 3 and 81,25% with an average of 65,6% of the students answer they like songs are used in the EFL course. From the results of the question number 17 that looks to know the name of the students' songs proposed the chosen ones to be used in this project are:

1. *Believer* played by the American rock band Imagine Dragons and the American rapper Lil Wayne and chosen by a seventh-grade student (see Appendix G).
2. *Enemy* played by the American rock band Imagine Dragons and the American rapper, singer, and songwriter J.I.D and chosen by another seventh-grade student (see Appendix I).

And the EFL course teacher's chosen song to be used in this project is:

1. *Nothing 2 Do* by Lil Ground Beef and the Trinidadian and Tobagonian R&B and hip-hop artist Garfield Ryan (see Appendix H).

A second reason to choose these songs is that they fixed with the seventh-grade EFL *Basic learning rights* (BLR)<sup>11</sup> suggested by the same Colombian educative institution (Ministerio de Educación Nacional (MEN), 2016) adopted in the seventh-

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<sup>11</sup> Derechos básicos de aprendizaje (DBA)

grade guidelines given in the *EFL School syllabus*<sup>12</sup> (Londoño Márquez et al., 2022).

The song *Believer* is aligned with the following 2022 school's first term planned EFL BLR and EFL learning outcome that stand:

1. EFL BLR: Student identifies the grammatical and lexical elements that allow him/her to communicate current situations and events, ask and tell the time; describe feelings and express orders, in different texts in a context.<sup>13</sup>
2. EFL Learning outcome: Student express his/her likes and dislikes using the expressions *like/don't like*.<sup>14</sup>

And the song *Enemy* is lined with the following 2022 school's first term planned but postponed to the 2022 second one EFL BLR and EFL learning outcome that stand:

1. EFL BLR: Student develops listening and written skills to ask about ... actions happening in the moment of speaking.<sup>15</sup>
2. EFL Learning outcome: Student describes the actions happening in the moment of speaking or what people is doing.<sup>16</sup>

The song *Nothing 2 Do* agrees with the following 2022 school's second term planned but postponed to the 2022 third one EFL BLR and EFL learning outcome that stand:

1. EFL BLR: Student identifies the grammatical and lexical elements that allow him/her to communicate current situations and events, ask and tell the time; describe feelings and express orders, in different texts in a context.

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<sup>12</sup> Plan de área de inglés

<sup>13</sup> DBA: Identifica los elementos gramaticales y lexicales que le permiten comunicar situaciones y eventos del presente, preguntar y dar la hora; describir sentimientos y expresar órdenes, en diferentes textos en contexto.

<sup>14</sup> Evidencia de aprendizaje: Expresa sus gustos y disgustos, usando Like / don't like.

<sup>15</sup> DBA: Desarrolla habilidades de comprensión auditiva y lectora para preguntar y responder sobre ... acciones que ocurren en el momento de hablar ... .

<sup>16</sup> Evidencia de aprendizaje: Describe las acciones que están ocurriendo en el momento de hablar o lo que hacen las personas.

2. EFL Learning outcome: Student recognizes the vocabulary related with the days of the week.<sup>17</sup>

Every integrated song activity is applied in a set of two consecutive academic EFL course hours (55 minutes per academic hour). These successive group of academic EFL course hours is part of a weekly schedule of three ones.

The activity that integrates the song *Believer*, (see Appendix G), is developed in the following steps:

1. Students listen to the song, for a first time. The song is played using a MP3 audio player.
2. Students answer in a printed document some closed informal diagnostic (<https://study.com/learn/lesson/diagnostic-assessment-examples.html> ) questions related with the played song e.g., ‘Do you know this song?’, ‘Do you know what is this song about?’, ‘Do you like it (the song)?’, ‘Do you know the songs’ singer or group band?’, ‘Do you like him/her/it (the singer/ the group band)?’.
3. Teacher makes a review of some verbs related with the corresponding EFL BLR and learning outcome.
4. Students answer, in the same document, a second part activity related with some verbs related with the EFL BLR and learning outcome and presented in the song.
5. Students, for a second time, listen to some song stanzas and answer, in the same given document, a third part activity that integrates the song and the previous related EFL BLR and learning outcome: filling the gaps with some of the previous part verbs.

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<sup>17</sup> Evidencia de aprendizaje: Reconoce el vocabulario relacionado con los días de la semana

6. In the same document, students answer a fourth part activity related with the comprehension of some specific phrases related with the corresponding EFL BLR and learning outcome taken from the played song.
7. Students answer a fifth part activity related with the comprehension of some particular expressions on the song with the corresponding EFL BLR and learning outcome.
8. When this activity is finished student answer a questionnaire about the students' opinion on the previous activity.

The activity that integrates the song *Enemy*, (see Appendix I), is developed in the following steps:

1. Teacher makes a review of some verbs related with the corresponding EFL BLR and learning outcome.
2. Students answer, in the same document, a first part activity related with some verbs related with the EFL BLR and learning outcome and presented in the song.
3. Students listen to the song, for a first time. The song is played using a MP3 audio player.
4. Students answer in a second part of the printed document some closed informal diagnostic questions related with the played song e.g., 'Do you know this song?', 'Do you know what is this song about?', 'Do you like it (the song)?', 'Do you know the songs' singer or group band?', 'Do you like him/her/it (the singer/ the group band)?'.
5. Students, for a second time, listen to some song stanzas and answer, in the same given document, a third part activity that integrates the song and the previous related EFL BLR and learning outcome: filling the gaps with some of the

previous part practiced verbs.

6. In the same document, students answer a fourth part activity related with the comprehension of some specific phrases related with the corresponding EFL BLR and learning outcome taken from the played song.
7. Students answer a fifth part activity related with the general comprehension of the song that has a relation with the EFL BLR and learning outcome.
8. When this activity is finished student answer a questionnaire about the students' opinion on the previous activity.

The activity that integrates the song *Nothing 2 Do*, (see Appendix I), is developed in the subsequent steps:

1. Teacher makes a review of the days of the week pronunciation and writing related with the corresponding EFL BLR and learning outcome.
2. Students answer, in the same document, a first part activity related with the days of the week pronunciation and writing related with the EFL BLR and learning outcome and presented in the song.
3. Students listen to a snatch of the song, for a first time. The song is played using a MP3 audio player.
4. Students answer in a second part of the printed document some closed informal diagnostic questions related with the played song e.g., 'Do you know this song?', 'Do you know what is this song about?', 'Do you like it (the song)?', 'Do you know the songs' singer or group band?', 'Do you like him/her/it (the singer/ the group band)?'.
5. Students, for a second time, listen to the song and answer, in the same given document, a third part activity that integrates the song and the previous related EFL BLR and learning outcome: filling the gaps with the practiced days of the

week.

6. In the same document, students answer a fourth part activity related with the comprehension of some specific phrases related with the corresponding and previous lessons EFL BLRs and learning outcomes taken from the played song.
7. Students answer a fifth part activity related with the general comprehension of the song that has a relation with the EFL BLR and learning outcome.
8. When this activity is finished students answer a questionnaire about their opinion on the previous activity development.

### **Research Type and Research Strategy**

Conforming to data in this project this is a primary, mixed and experimental research. The data in this research is primarily because it was directly collected by the own ELT class teacher and the project researcher in his seventh grade EFL classes. Moreover, this project research is mixed because it focuses on the analysis and interpretation of the opinions given by this project research participants which turns it into a qualitative study. However, the analysis and conclusions are made using some quantitative tools e.g., tables and graphs organizing the information gotten in the questionnaires. And it is experimental because the data in this research looks to manipulate and control variables to determine cause and effect: the impact of using some songs to improve some learners' motivation to learn EFL.

### **Time Horizon and Sampling Strategy**

Finally, conforming the sampling, timescale, and location this is a probability

sampling, longitudinal, field and flexible design research. The sample in this project research was 58 participants chosen from population of 114 seventh grade students of a Yumbo Municipality Public School, Valle del Cauca, Colombia in a random sampling because all the students had the chance to freely participate in this project research. However, not all the seventh-grade population accepted to participate in the research, and it was not possible to get the representative sample of 89 students too. At the same time this research is a longitudinal study because the data were obtained on five different dates to the three studied groups through the 2022 school year. Moreover, this is a field research because it was applied to the students in their own natural or real-world setting: their 2022 EFL school classes sessions. The design in this research is flexible because it was necessary to make some changes through the development of this study.

### **Data Collection Method**

The data collection method is done using some surveys using five self-administered questionnaires after EFL course teacher developed some activities with a different English song in it. The activities were applied following some of the seventh grade *Basic competence standards in English as a foreign language* suggested by the Colombian National Educational Ministry (Ministerio de Educación Nacional (MEN), 2006), some seventh grade *Basic learning rights* suggested by the same Colombian educative institution (Ministerio de Educación Nacional (MEN), 2016) and the seventh grade guidelines given in the *EFL School syllabus (Plan de área de inglés)* (Londoño Márquez et al., 2022). The five applied questionnaires have *open-ended* and *closed-ended questions*. The *close –ended questions* are composed of *nominal variables*,

*ordinal variables*, and *Likert-type questions*. The first questionnaire has eighteen questions. This questionnaire is applied to know students' (1) electronic mail, demographic variables such as (2) age, (3) birthdate, and (4) school grade (5) EFL learning interest, (6) reasons to be or not interested on EFL learning, (7 and 8) EFL course opinion; (9) EFL course interest level until that questionnaire application day, (11) opinion about the EFL course teacher strategies used in the class, (12) preferences (likes or dislikes) about the activities used by EFL course teacher, (13 and 14) perception on and reasons because of their EFL learning level in the same course, (15 and 16) interest on use and try to understand some songs in English in their EFL course, (17) song or songs they like or would like to understand in English, (18) kind of music they like. At the same time this questionnaire looks to know (10) the EFL teaching strategies used in the course (see Appendix D). This first questionnaire was applied on February 24<sup>th</sup>, 2022 to 7 – 2, 7 - 3, and 7 - 4.

The second questionnaire has sixteen questions. This questionnaire is applied to know students' development in a class without any song. This is applied to know students' demographic variables such as (1) school grade, (4) age, (5) birthdate; (6) EFL course level opinion, (7) EFL course interest level until that questionnaire application day, (8) strategies used by the EFL teacher in that lesson's day (9) preferences (likes or dislikes) about the activities used by EFL course teacher, (10) participating motivation on their EFL course, (11) opinion about their own level participation on the EFL course, (12) opinion about their own learning on new EFL vocabulary, pronunciation, grammar or other thing using the taught activity in the course, (13 and 14) perception and explanation on their own motivation or demotivation to learn EFL after the developed activity in the course, (15 and 16) opinion and explanation about the use of this kind of activity in others class sessions. In a similar way this questionnaire tries to know (2) the

questionnaire application date, (3) the complete EFL course teacher's name and (8) the EFL teaching strategies used in the course (see Appendix E). This second questionnaire was applied on March 23<sup>rd</sup>, 2022 to 7 - 2 , on March 23<sup>rd</sup>, 2022 to 7 - 3, and on March 25<sup>th</sup> , 2022 to 7 - 4.

The third, fourth and fifth questionnaires have eighteen questions. These questionnaires are applied to know students' development in a class with a previous students or course teacher selected English song. The questions in these questionnaires seek to know students' demographic variables such as (1) school grade, (4) age, (5) birthdate; (6) EFL course level opinion, (7) EFL course incentive level until that questionnaire application day, (9) preferences (likes or dislikes) about the activities used by EFL course teacher, (10) participating desire on their EFL course, (11) opinion about their own level participation on the EFL course, (12) opinion about their own learning on new EFL vocabulary, pronunciation, grammar or other thing using the taught activity in the course, (13and 14) perception and explanation on their own motivation or demotivation to learn EFL after the developed activity in the course,(15 and 16) opinion and explanation about the use of this kind of activity in others class sessions. In a similar way these questionnaire looks to know (2) the questionnaire's application date, (3) the complete EFL course teacher's name and (8) the EFL teaching strategies used in the course (see Appendix F). The third questionnaire was applied on April 08<sup>th</sup>, 2022 to 7 - 2, on April 08<sup>th</sup>, 2022 to 7 - 3, and on April 08<sup>th</sup> 2022 to 7 - 4. The fourth questionnaire was applied on September 07<sup>th</sup> 2022 to 7 - 2, on September 02<sup>nd</sup> , 2022 to 7 - 3, and on September 02<sup>nd</sup> , 2022 to 7 - 4. And finally, the fifth questionnaire was applied on November 02<sup>nd</sup> , 2022 to 7 - 2, on November 03<sup>rd</sup> , 2022 to 7 - 3, and on November 01<sup>st</sup> , 2022 to 7 - 4.

## **Data Analysis Methods/Techniques**

The data gathered in the surveys is analyzed using the content analysis method. Looking for the mode or the frequency students express their likes or dislikes about the songs played in the class. The reasons they want or do not want to study EFL after a song is played. The data is digitalized from the physical surveys using the Google Forms survey administration software. Then, it was organized in tables using Google Sheets and Microsoft Excel spreadsheet software. And finally, it was represented in graphs using the Microsoft Excel spreadsheet software and Microsoft Power Point presentation graphics software.

## **Methodological Limitations**

Some limitations faced in the development of this project research were. I had difficulty obtaining the minimal sample size because some of the students' population were afraid to participate, their parents did not give the authorized consent to their sons and girls to participate in the project or some of the students did not continue studying in the school. So, the sample size is not representative. For that reason, it is not possible to draw broad conclusions.

Another limitation I had in this study was obtaining, organizing, analyzing the information because this was very time consuming. For that reason, part of this information was not included in this project research e.g., some observations and video recorded sessions.

## **Ethical Considerations**

Before starting to develop this project, it was explained and asked permission to

the school principal to develop it in the institution which she is managing and where the researcher is working as an EFL seventh grade tutor (see Appendix A and Appendix B).

After the project research permission was given by the school principal, in the beginning of this project research all potential participants and their parents or tutors were orally and in a written document informed that they were free to choose to participate, and they can withdraw anytime without any negative repercussion. To do this they received an informed consent document where the study was explained expressing what is the study about, that the students' participation and their parents' or tutors' acceptance will not be recompensated in any form and way, that the obtained information and results will be anonymized and will be safe saved, that they accept to participate in some surveys, video recorded observations, that they are agree that their comments appear in direct references in the final project research document and other subsequent academic publications or educative documents. The participants in this project were only the one whose parents or tutors accepted and signed the written informed document (see Appendix C).

## **6. RESULTS AND DISCUSSION**

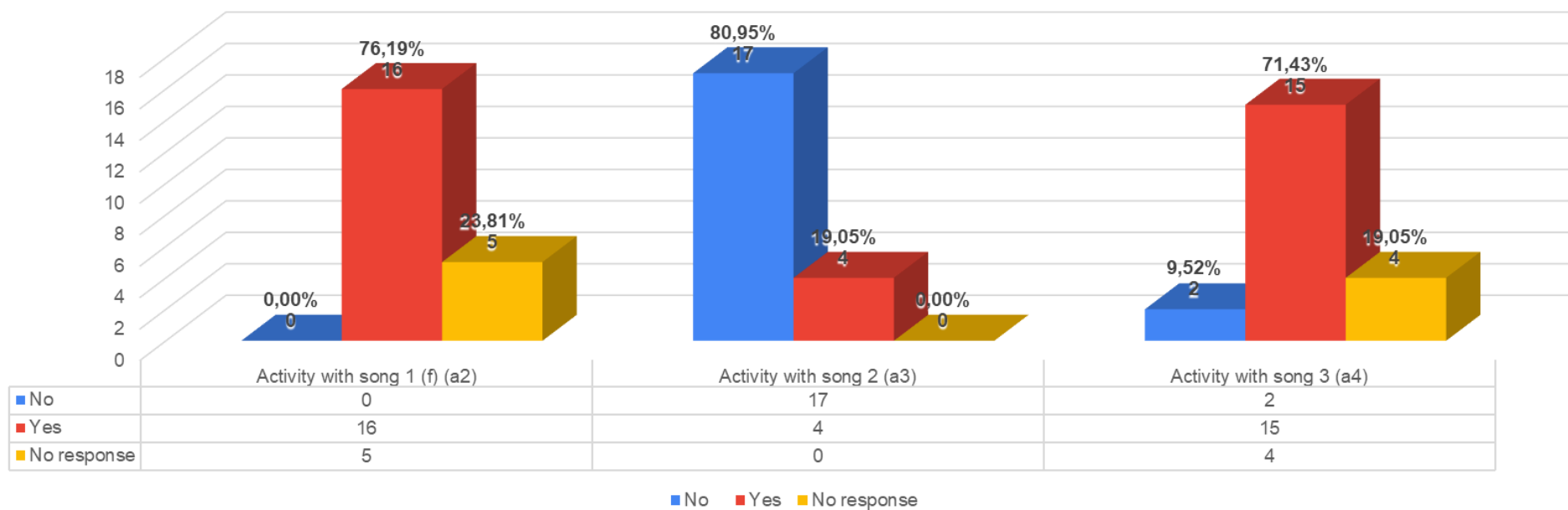
This result section presents the information about the impact of some contemporaneous music or songs in English proposed by some seventh-grade students and their EFL course teacher from a sample of 58 of a population of 114 2022 seventh grade students' motivation on English learning as a foreign language (EFL) at an urban public school in the municipality of Yumbo, Valle del Cauca, Colombia gathered from some information taken from various applied surveys and data collection and analysis techniques.

### **Known or Unknow Songs**

#### **Grade: 7 – 2 (2022)**

The first results information analysis presented after the following graph and table (Graph 5 and table 4) is the one gathered from the question number 17) “Do you know the song that was played on today’s class?” to the 7 – 2 class students.

### 17) Do you know the song that was played on today's class? 7 - 2 (2022)



Graph 5 and Table 4: Do you know the song that was played on today's class? 7 - 2 (2022).

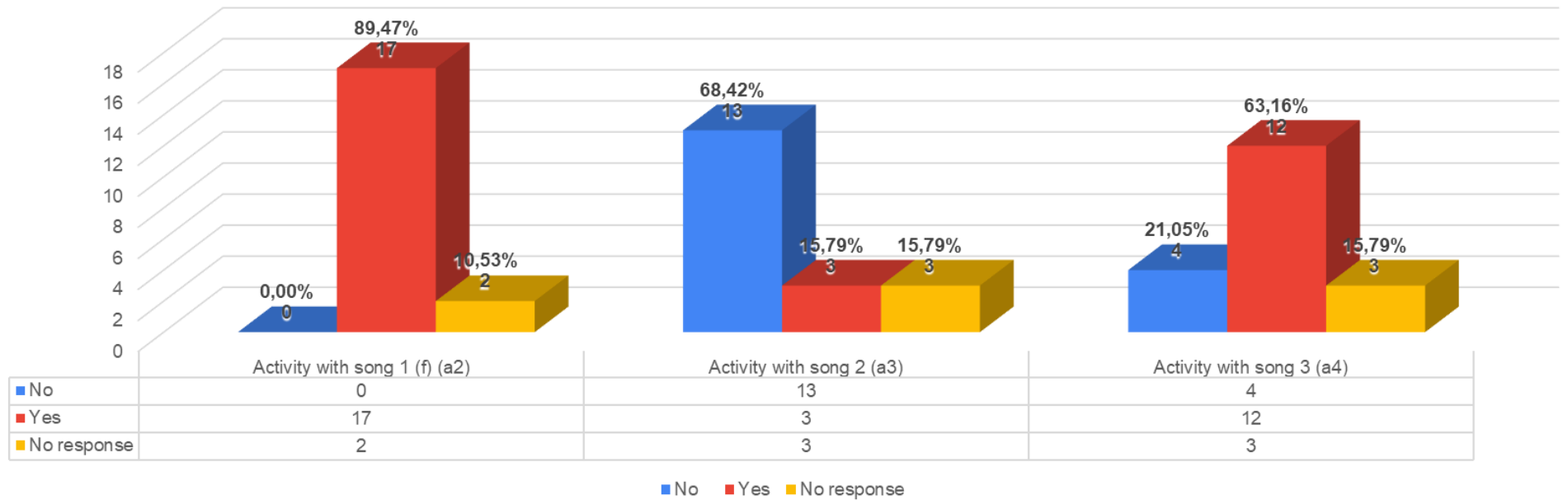
Source: Own elaboration.

In this graphs and data set (Graph 5 and table 4) from the 7 – 2 class students answering the question number 17) “Do you know the song that was played on today’s class?” the song *Believer* played by the American rock band Imagine Dragons and the American rapper Lil Wayne and chosen by a seventh-grade student is the mode in the activity with the song number 1 (a2) with a 76,19 % of population saying that they know it. At the same time, the song *Enemy* played by the American rock band Imagine Dragons and the American rapper, singer, and songwriter J.I.D and chosen by another seventh-grade student is the mode in the activity with the song number 3 (a4) with a 71,43 % of population saying that they know it. In contrast, the song *Nothing 2 Do* by Lil Ground Beef and the Trinidadian and Tobagonian R&B and hip-hop artist Garfield Ryan and chosen by the EFL class teacher is not mode in the activity with the song number 2 (a3) with an 80,95 % of population saying that they do not know it. This means that the songs proposed by two of the whole three seventh-grade students is highly known in the 7 – 2 (2022) group. On the contrary the song proposed by the EFL teacher is slightly known by these students. These results allow to affirm that used songs taking into account the students preferences in this project study are well known by the whole 7 – 2 class.

**Grade: 7 – 3 (2022)**

The second results information analysis presented after the next graph and table (Graph 6 and table 5) is that one gathered from the question number 17) “Do you know the song that was played on today’s class?” to the 7 – 3 class students.

17) Do you know the song that was played on today's class? 7 - 3 (2022)



Graph 6 and Table 5: Do you know the song that was played on today's class? 7 - 3 (2022.)

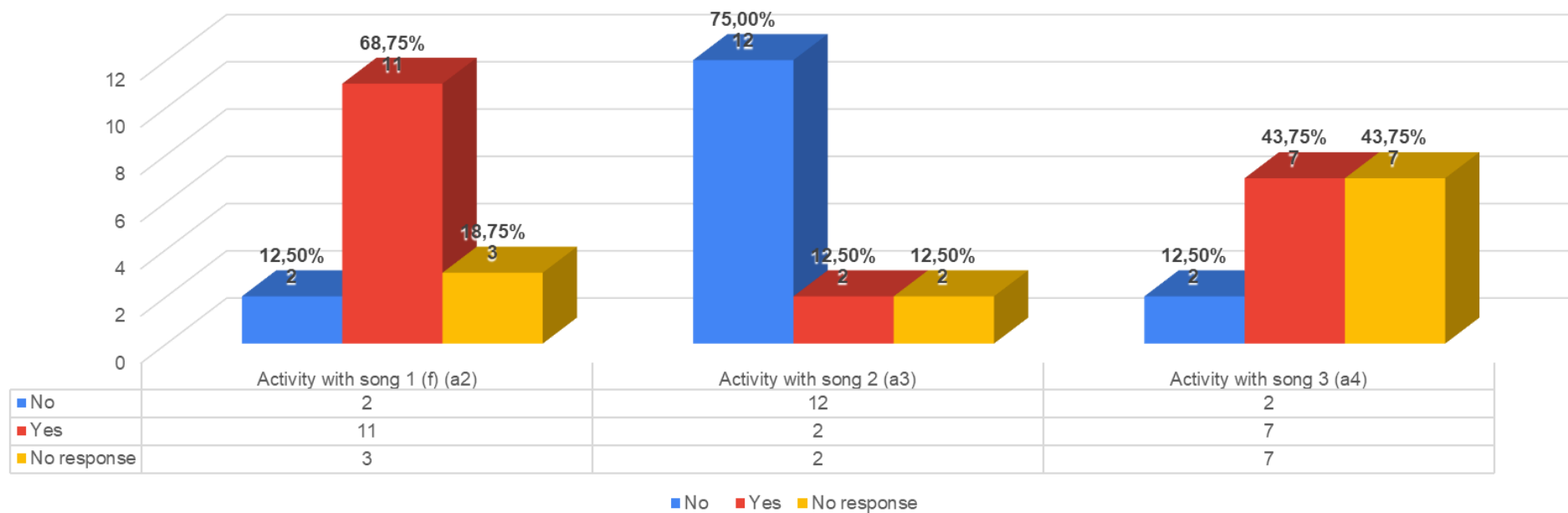
Source: Own elaboration.

In this graphs and data set (Graph 6 and table 5) from the 7 – 3 class students answering the question number 17) “Do you know the song that was played on today’s class?” the song *Believer* played by the American rock band Imagine Dragons and the American rapper Lil Wayne and chosen by a seventh-grade student is the mode in the activity with the song number 1 (a2) with a 89,47 % of population saying that they know it. Equally, the song *Enemy* played by the American rock band Imagine Dragons and the American rapper, singer, and songwriter J.I.D and chosen by another seventh-grade student is the mode in the activity with the song number 3 (a4) with a 63,16 % of population saying that they know it. In contrast, the song *Nothing 2 Do* by Lil Ground Beef and the Trinidadian and Tobagonian R&B and hip-hop artist Garfield Ryan and chosen by the EFL class teacher is not mode in the activity with the song number 2 (a3) with an 68,42 % of population saying that they do not know it. This means, as it happened with the 7 – 2 group, that the songs proposed by two of the whole three seventh-grade students is highly known in the 7 – 3 (2022) group. Conversely, as it similarly happened in the 7 – 2 group, the song proposed by the EFL teacher is slightly known by these students. So, these results allow to affirm that used songs used in two different groups and considering the students preferences in this project study are well known by the whole 7 – 3 and 7 – 2 classes.

**Grade: 7 – 4 (2022)**

The third results information analysis presented after the next graph and table (Graph 7 and table 6) is the one gathered from the question number 17) “Do you know the song that was played on today’s class?” to the 7 – 4 class students.

17) Do you know the song that was played on today's class? 7 - 4 (2022)



Graph 7 and Table 6: Do you know the song that was played on today's class? 7 - 4 (2022).

Source: Own elaboration.

In this graphs and data set (Graph 7 and table 6) from the 7 – 4 class students answering the question number 17) “Do you know the song that was played on today’s class?” the song *Believer* played by the American rock band Imagine Dragons and the American rapper Lil Wayne and chosen by a seventh-grade student is the mode in the activity with the song number 1 (a2) with a 68,75 % of population saying that they know it. Similarly, the song *Enemy* played by the American rock band Imagine Dragons and the American rapper, singer, and songwriter J.I.D and chosen by another seventh-grade student is the mode in the activity with the song number 3 (a4) with a 43,75 % of population saying that they know it. In contrast, the song *Nothing 2 Do* by Lil Ground Beef and the Trinidadian and Tobagonian R&B and hip-hop artist Garfield Ryan and chosen by the EFL class teacher is not mode in the activity with the song number 2 (a3) with an 75 % of population saying that they do not know it. This implies, as it happened with the 7 – 2 and 7 – 3 groups, that the songs proposed by two of the whole three seventh-grade students is highly known in the 7 – 4 (2022) group. To the contrary, as it also happened in the 7 – 2 and 7 – 3 groups, the song proposed by the EFL instructor is slightly known by these learners. Consequently, these results allow to affirm that used songs used in the three different groups and regarding the learners’ preferences in this project study are well known by the whole three groups: 7 – 4, 7 – 3 and 7 – 2 classes.

According to the results of the analysis of the three previous graphs and data sets (Graphs 5, 6, 7, and tables 4, 5 and 6) the songs *Believer*, chosen by a seventh-grade student, *Enemy*, chosen by another seventh-grade student are the mode. Contrary, the song *Nothing 2 Do* chosen by the EFL class teacher is not mode. Consequently, the chosen songs by some seventh-grade students are the mode because they are highly known by the other participant project research students. In general, according to the three groups answers it possible to say that the two songs proposed by two seventh

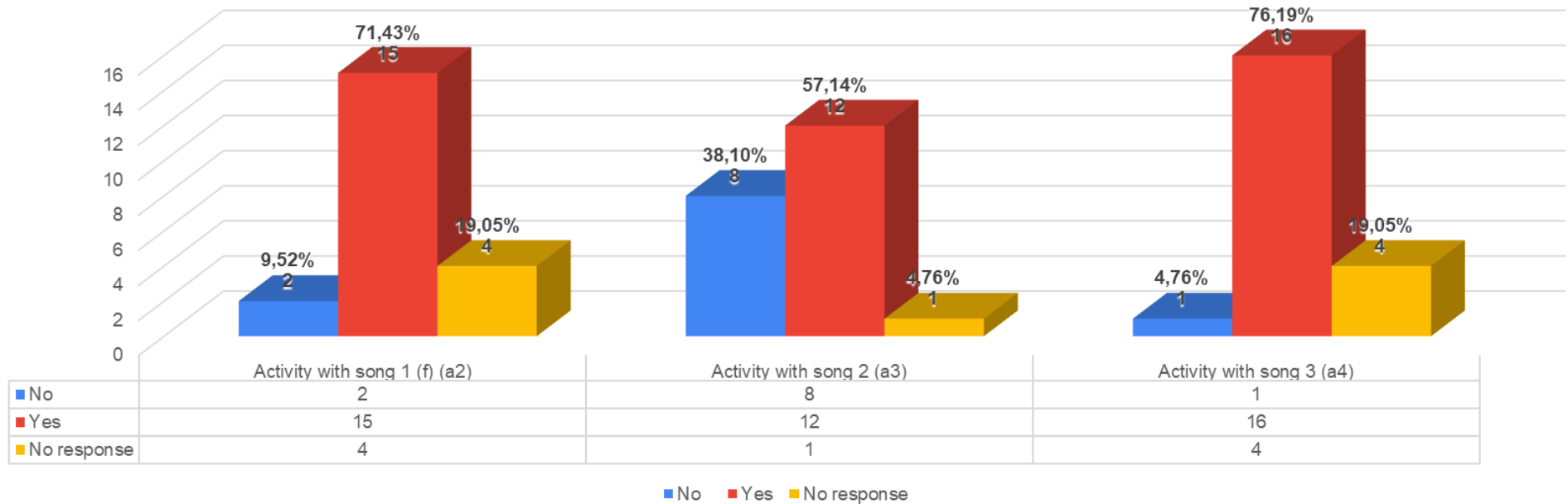
grade students used in this project study are well known by the whole three groups instead the one proposed by the EFL teacher. This means if the general objective is demonstrated as possible the idea of using some students known songs in the EFL lessons will allows to improve the students' motivation to learn EFL.

### **Liked or Disliked Songs**

#### **Grade: 7 – 2 (2022)**

The following results information analysis presented after the subsequent graph and table (Graph 8 and table 7) is the one gathered from the question number 17) “Do you like the song that was played on today’s class?” to the 7 – 2 class students.

18) Do you like the song that was played on today's class? 7 - 2 (2022)



Graph 8 and Table 7: Do you like the song that was played on today's class? 7 - 2 (2022).

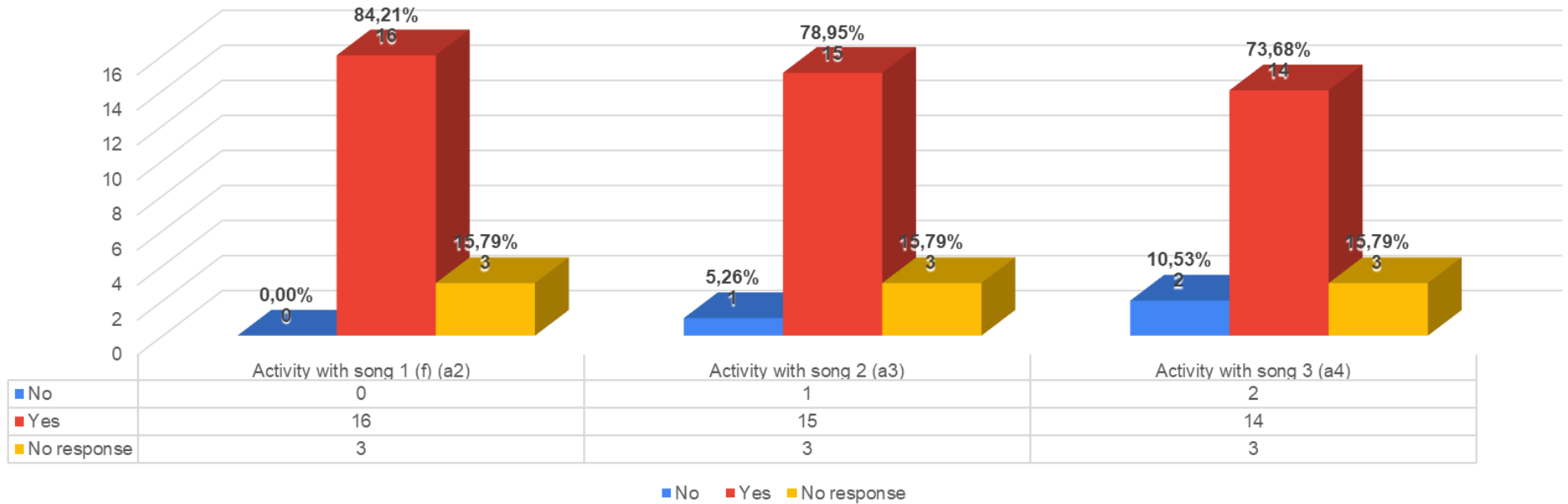
Source: Own elaboration.

In this graphs and data set (Graph 8 and table 7) from the 7 – 2 class students answering the question number 18) “Do you like the song that was played on today’s class?” the known song by the seventh-grade students *Believer* played by the American rock band Imagine Dragons and the American rapper Lil Wayne and chosen by a seventh-grade student is the mode in the activity with the song number 1 (a2) with a 71,43 % of population saying that they like it. Similarly, the known song by the seventh-grade students *Enemy* played by the American rock band Imagine Dragons and the American rapper, singer, and songwriter J.I.D and chosen by another seventh-grade student is the mode in the activity with the song number 3 (a4) with a 76,19 % of population saying that they pleased it. Finally, in the same way, the unknown song *Nothing 2 Do* by Lil Ground Beef and the Trinidadian and Tobagonian R&B and hip-hop artist Garfield Ryan and chosen by the EFL class teacher is mode in the activity with the song number 2 (a3) with an 57,14 % of population saying that they enjoy it. In conclusion the known and unknow songs are welcomed in the 7 – 2 grade. These tendencies allow to say that the whole songs used in this project study are highly liked by the 7 - 2 grade students. Even, if the song is proposed by a student or by the EFL tutor.

**Grade: 7 – 3 (2022)**

Now, the results information analysis presented after the below graph and table (Graph 9 and table 8) is the one obtained from the question number 17) “Do you like the song that was played on today’s class?” to the 7 – 3 class students.

18) Do you like the song that was played on today's class? 7 - 3 (2022)



Graph 9 and Table 8: Do you like the song that was played on today's class? 7 - 3 (2022).

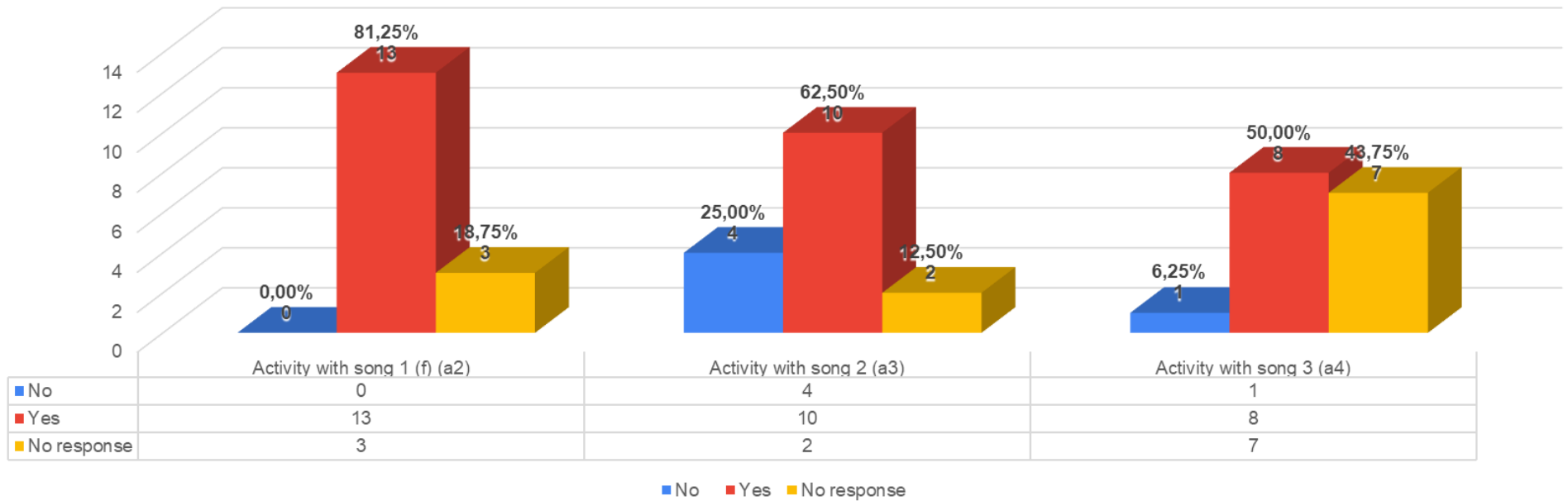
Source: Own elaboration.

In this graphs and data set (Graph 9 and table 8) from the 7 – 3 class students answering the question number 18) “Do you like the song that was played on today’s class?” the known song by the seventh-grade students *Believer* played by the American rock band Imagine Dragons and the American rapper Lil Wayne and chosen by a seventh-grade student is the mode in the activity with the song number 1 (a2) with a 84,21 % of population saying that they like it. Similarly, the unknown song *Nothing 2 Do* by Lil Ground Beef and the Trinidadian and Tobagonian R&B and hip-hop artist Garfield Ryan and chosen by the EFL class teacher is mode in the activity with the song number 2 (a3) with an 78,95 % of population saying that they enjoy it. Finally, in the same way, the known song by the seventh-grade students *Enemy* played by the American rock band Imagine Dragons and the American rapper, singer, and songwriter J.I.D and chosen by another seventh-grade student is the mode in the activity with the song number 3 (a4) with a 76,19 % of population saying that they pleased it. In conclusion the known and unknow songs are welcomed in the 7 – 3 class. As it happened with the 7 – 2 results these ones allow to say that the whole songs, as the ones proposed by the student as that one proposed by the EFL instructor, used in this project study are highly liked by the 7 - 3 grade students.

**Grade: 7 – 4 (2022)**

The following results information analysis presented after the subsequent graph and table (Graph 10 and table 9) is the one gathered from the question number 17) “Do you like the song that was played on today’s class?” to the 7 – 4 class students.

18) Do you like the song that was played on today's class? 7 - 4 (2022)



Graph 10 and Table 9: Do you like the song that was played on today's class? 7 - 4 (2022).

Source: Own elaboration.

In this graphs and data set (Graph 10 and table 9) from the 7 – 4 class students answering the question number 18) “Do you like the song that was played on today’s class?” the known song by the seventh-grade students *Believer* played by the American rock band Imagine Dragons and the American rapper Lil Wayne and chosen by a seventh-grade student is the mode in the activity with the song number 1 (a2) with a 81,25 % of population saying that they like it. Similarly, the unknown song *Nothing 2 Do* by Lil Ground Beef and the Trinidadian and Tobagonian R&B and hip-hop artist Garfield Ryan and chosen by the EFL class teacher is mode in the activity with the song number 2 (a3) with an 62,50 % of population saying that they enjoy it. Finally, in the same way, the known song by the seventh-grade students *Enemy* played by the American rock band Imagine Dragons and the American rapper, singer, and songwriter J.I.D and chosen by another seventh-grade student is the mode in the activity with the song number 3 (a4) with a 50 % of population saying that they pleased it. In conclusion the known and unknow songs are welcomed in the 7 – 4 course. In a similar way, as it happened with the 7 – 2 and 7 – 3 results these ones allow to say that the whole songs, as the ones proposed by the students as that one proposed by the EFL instructor, used in this project study are highly liked by the 7 - 4 grade students.

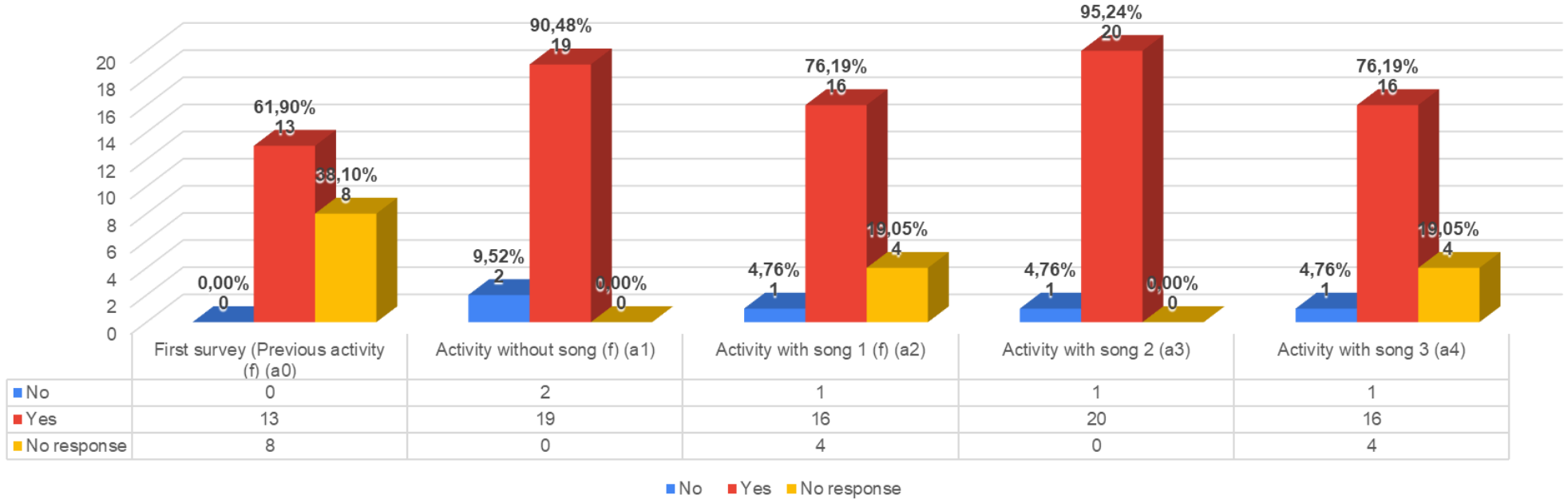
Considering the results of the analysis of the three previous graphs and data sets (Graphs 8, 9, 10 and tables 7, 8 and 9) the three songs *Believer*, chosen by a seventh-grade student, *Enemy*, chosen by another seventh-grade student are the mode, and the song *Nothing 2 Do* chosen by the EFL class teacher are the mode in their corresponding activity. Thus, as the known chosen by some seventh-grade student songs as the unknown chosen by the EFL class teacher song are pleased by the three seventh grade project research students' samples.

## **More Motivated after Today's Class?**

### **Grade: 7 – 2 (2022)**

The following results information analysis presented after the subsequent graph and table (Graph 11 and table 10) is the one gathered from the question number 13) “Do you consider you are much more motivated to learn English, after today class?” to the 7 – 2 class students. This analysis is done based on the conclusion that the use of song in the EFL lessons can significantly improve the students’ motivation on EFL learning (Ulate (2008), Sigurðardóttir, D. (2012), Cuta Suta (2013), Palacios Mena and Chapetón (2014), Aguirre, et al (2016), Núñez Sánchez et al. (2016), and Al-Smadi (2020)).

**13) Do you consider you are much more motivated to learn English, after today class? 7 - 2 (2022)**



Graph 11 and Table 10: Do you consider you are much more motivated to learn English, after today class? 7 - 2 (2022).

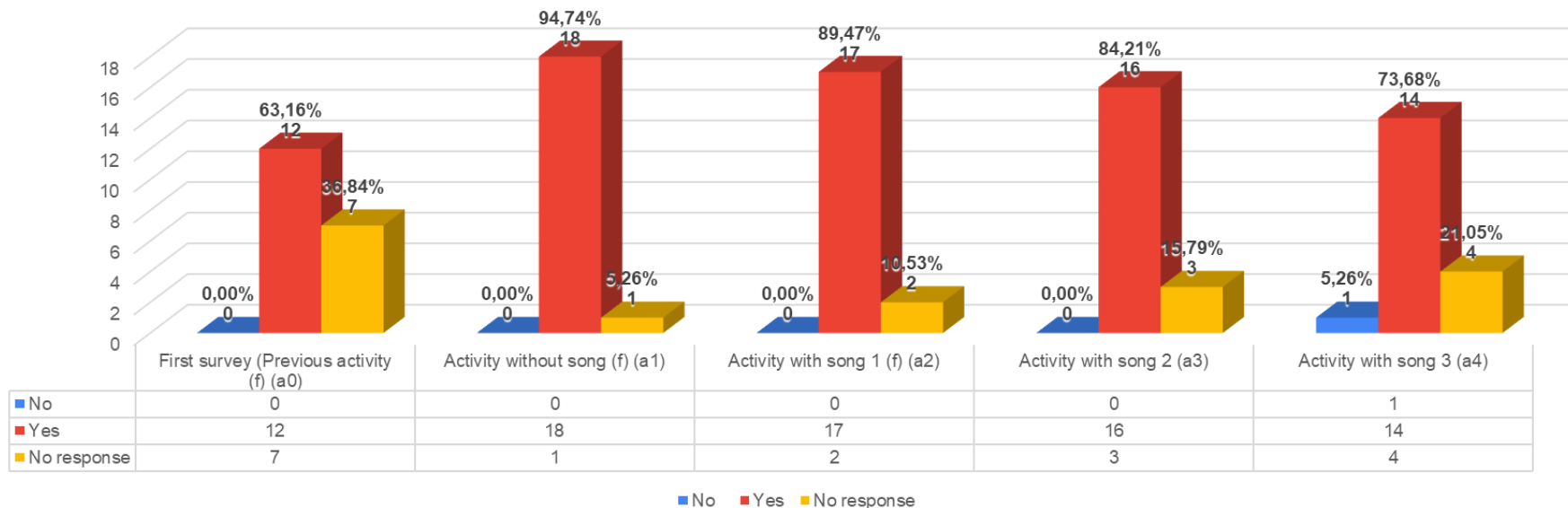
Source: Own elaboration.

In this graphs and data set (Graph 11 and table 10) from the 7 – 2 class students answering the question number 13 “Do you consider you are much more motivated to learn English, after today class?” the higher mode is in the activity with a song chosen by the teacher (a3), which is minimally known but highly liked by the students, with a 95,24 % choosing than they are more motivated to learn English. However, the second higher mode is in the activity without song (a1) with a 90,48 %. So, the difference of 4.76% is very slightly low. That means and support as Ulate (2008), Sigurðardóttir, D. (2012), Cuta Suta (2013), Palacios Mena and Chapetón (2014), Aguirre, et al (2016), Núñez Sánchez et al. (2016), and Al-Smadi (2020) stand that the use of unknown but liked songs by students in the EFL class maintains them motivated in the same way that the EFL class without it.

**Grade: 7 – 3 (2022)**

The following results information analysis presented after the subsequent graph and table (Graph 12 and table 11) is the one gathered from the question number 13) “Do you consider you are much more motivated to learn English, after today class?” to the 7 – 3 class students.

13) Do you consider you are much more motivated to learn English, after today class? 7 - 3 (2022)



Graph 12 and Table 11: Do you consider you are much more motivated to learn English, after today class? 7 - 3 (2022).

Source: Own elaboration.

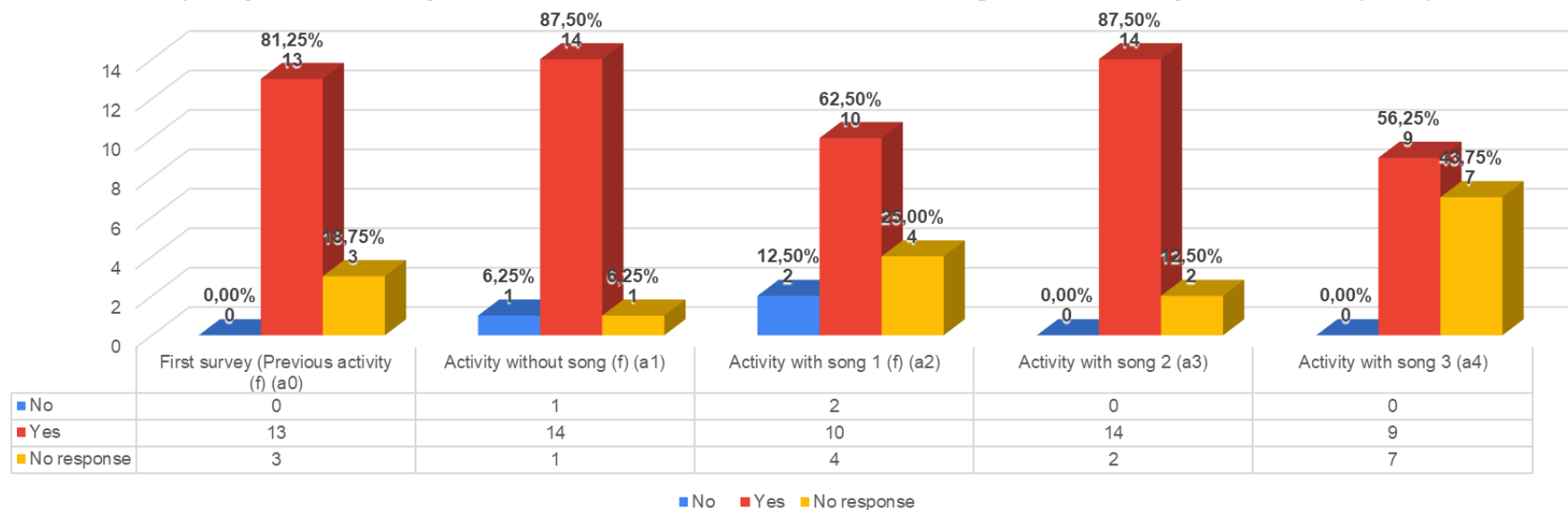
Meanwhile in this graphs and data set (Graph 12 and table 11) from the 7 – 3 class students answering the question number 13 “Do you consider you are much more motivated to learn English, after today class?” the higher mode is in the activity without song (a1) with a 94,74 % choosing than they are more motivated to learn English. However, the second higher mode is in the activity with a song chosen by the students (a2), which is highly known and liked by the students, with 89.47 %.

Therefore, the difference of 5,27% is very slightly low too. That means the use of known and liked songs in the EFL class flimsily maintains the students motivated in the same way that the EFL class without it. In this case this idea mantains the Ulate (2008), Sigurðardóttir (2012), Cuta Suta (2013), Palacios Mena and Chapetón (2014), Aguirre, et al (2016), Núñez Sánchez et al. (2016), and Al-Smadi (2020) ones that stands that the use of song in the EFL lessons can significantly improve the students’ on EFL learning.

**Grade: 7 – 4 (2022)**

The following results information analysis presented after the subsequent graph and table (Graph 13 and table 12) is the one gathered from the question number 13) “Do you consider you are much more motivated to learn English, after today class?” to the 7 – 4 class students.

**13) Do you consider you are much more motivated to learn English, after today class? 7 - 4 (2022)**



Graph 13 and Table 12: Do you consider you are much more motivated to learn English, after today class? 7 - 4 (2022).

Source: Own elaboration.

Now in this graphs and data set (Graph 13 and table 12) from the 7 – 4 class students answering the question number 13 “Do you consider you are much more motivated to learn English, after today class?” the higher modes are in the activity without song (a1) and the activity with a song chosen by the teacher (a3), which one is minimally known and pleased by the students, with a respectively 87,50 % of students choosing than they are more motivated to learn English. Consequently, there is no difference between the two activities. That means the use of unknown but liked songs in the EFL class practically maintains the students motivated in the same way that the EFL class without it. According to this interpretation the Ulate (2008), Sigurðardóttir (2012), Cuta Suta (2013), Palacios Mena and Chapetón (2014), Aguirre, et al (2016), Núñez Sánchez et al. (2016), and Al-Smadi’s (2020) affirmation that stands that the use of song in the EFL lessons can significantly improve the students’ motivation on EFL learning is demonstrated.

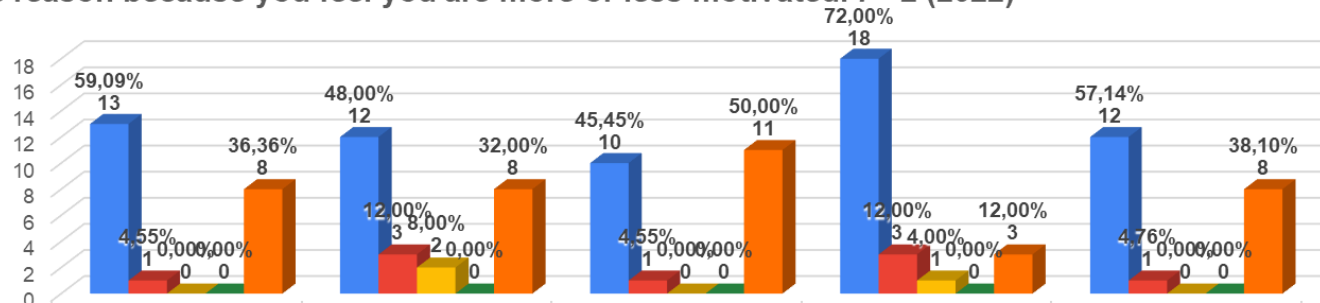
Considering the results of the analysis of the three previous graphs and data sets (Graphs 11, 12, 13 and tables 10, 11 and 12) the use songs, especially the unknown but enjoyed ones, in the EFL class practically maintains the students motivated in the same way that the EFL class without it. This idea supports that the Ulate (2008), Sigurðardóttir, D. (2012), Cuta Suta (2013), Palacios Mena and Chapetón (2014), Aguirre, et al (2016), Núñez Sánchez et al. (2016), and Al-Smadi’s (2020) affirmation that stands that the use of song in the EFL lessons can significantly improve the students’ motivation on EFL learning is demonstrated. However, other activities without the use of song can also maintain the motivation to learn EFL. According to this a question is derived from: What are the features from the activity without songs that allows to maintain the motivation? This question could be part of a more detailed future research study.

## ***Intrinsic motivation, Extrinsic motivation or Amotivation***

**Grade: 7 – 2 (2022)**

The following results information analysis presents the interpretation and classification, after the subsequent graph and table (Graph 14 and table 13), or the reasons obtained from the question number 14) “Explain the reason because you feel you are more or less motivated.” to the 7 – 2 class students. This analysis is done in the light of Dörnyei and Ushioda (2011) concept of *intrinsic motivation, extrinsic motivation* and *amotivation*.

**14-E-1) (Intrinsic or Extrinsic motivation)  
Explain the reason because you feel you are more or less motivated. 7 - 2 (2022)**



|   |    |    |    |    |    |
|---|----|----|----|----|----|
| ■ Intrinsic Motivation  | 13 | 12 | 10 | 18 | 12 |
| ■ Extrinsic Motivation  | 1  | 3  | 1  | 3  | 1  |
| ■ Amotivation   | 0  | 2  | 0  | 1  | 0  |
| ■ I do not find any relationship with any kind of motivation. | 0  | 0  | 0  | 0  | 0  |
| ■ No response   | 8  | 8  | 11 | 3  | 8  |

■ Intrinsic Motivation   ■ Extrinsic Motivation   ■ Amotivation   ■ I do not find any relationship with any kind of motivation.   ■ No response

Graph 14 and Table 13: Explain the reason because you feel you are more or less motivated. 7 - 2 (2022) (Intrinsic, extrinsic motivation or amotivation analysis and classification).

Source: Own elaboration.

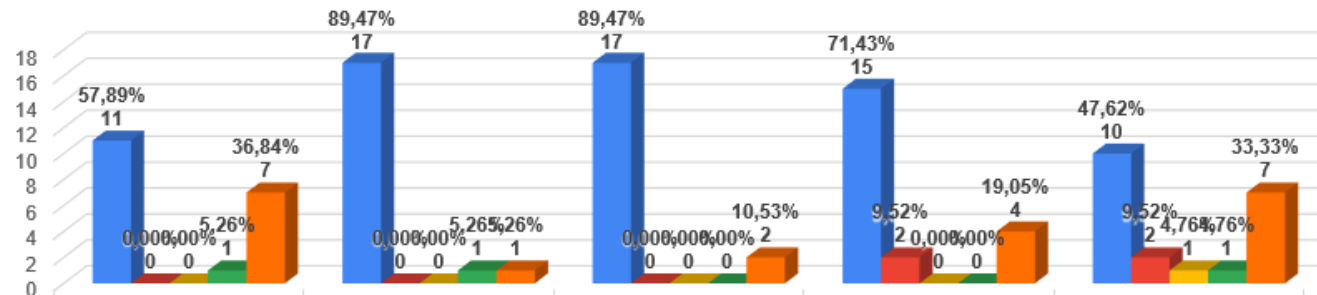
According to information from this graphs and data set (Graph 14 and table 13) from the 7 – 2 class students answering the question number 14 “Explain the reason because you feel you are more or less motivated.” The *intrinsic motivation* is the mode in all the five questionnaires being the higher in comparison with the *extrinsic motivation* or the *amotivation*: 59,09 % in the first previous activity (a0), 48 % in the activity without any song (a1), 45,45 % in the activity with song 1 (a2), 72 % in the activity with song 2 (a3), and 57,14 % in the activity with song 3 (a4).

Currently, the activity with song 2 (a3), chosen by the EFL class teacher, which is unknown but liked by the 7 – 2, 7 – 3 and 7 – 4 students, is the assignment that has the highest percentage (72 %) of *intrinsic motivation*. So, this means that not only the lessons that take into account the students’ preferences develop the students’ *intrinsic motivation*, but the ones externally chosen can generate it too. This allows to say that students can develop internal or intrinsic motivation for external reasons or stimuli. This situation generates some questions like: Why does this happen? Could be a proper EFL teacher lesson planning and development another variable that helps to generate *intrinsic motivation*? These questions could be answered in more detailed future research study.

### **Grade: 7 – 3 (2022)**

Now, continuing with the following results information analysis that presents the interpretation and classification, after the ensuing graph and table (Graph 15 and table 14), or the reasons obtained from the question number 14) “Explain the reason because you feel you are more or less motivated.” to the 7 – 3 class students. This analysis is done in the light of Dörnyei and Ushioda (2011) concept of *intrinsic motivation*, *extrinsic motivation* and *amotivation*.

**14-E-1) (Intrinsic or Extrinsic motivation)  
Explain the reason because you feel you are more or less motivated. 7 - 3 (2022)**



|   |    |    |    |    |    |
|---|----|----|----|----|----|
| ■ Intrinsic Motivation  | 11 | 17 | 17 | 15 | 10 |
| ■ Extrinsic Motivation  | 0  | 0  | 0  | 2  | 2  |
| ■ Amotivation   | 0  | 0  | 0  | 0  | 1  |
| ■ I do not find any relationship with any kind of motivation. | 1  | 1  | 0  | 0  | 1  |
| ■ No response   | 7  | 1  | 2  | 4  | 7  |

■ Intrinsic Motivation   ■ Extrinsic Motivation   ■ Amotivation   ■ I do not find any relationship with any kind of motivation.   ■ No response

Graph 15 and Table 14: Explain the reason because you feel you are more or less motivated. 7 - 3 (2022) (Intrinsic, extrinsic motivation or amotivation analysis and classification).

Source: Own elaboration.

According to information from this graphs and data set (Graph 15 and table 14) from the 7 – 3 class students answering the question number 14 “Explain the reason because you feel you are more or less motivated.” As in 7 – 2, the *intrinsic motivation* in 7 – 3 class is the mode in all the five questionnaires being the higher in comparison with the *extrinsic motivation* or the *amotivation*: 57,89 % in the first previous activity (a0), 89,47 % in the activity without any song (a1), 89,47 % in the activity with song 1 (a2), 71,43 % in the activity with song 2 (a3), and 47,62 % in the activity with song 3 (a4).

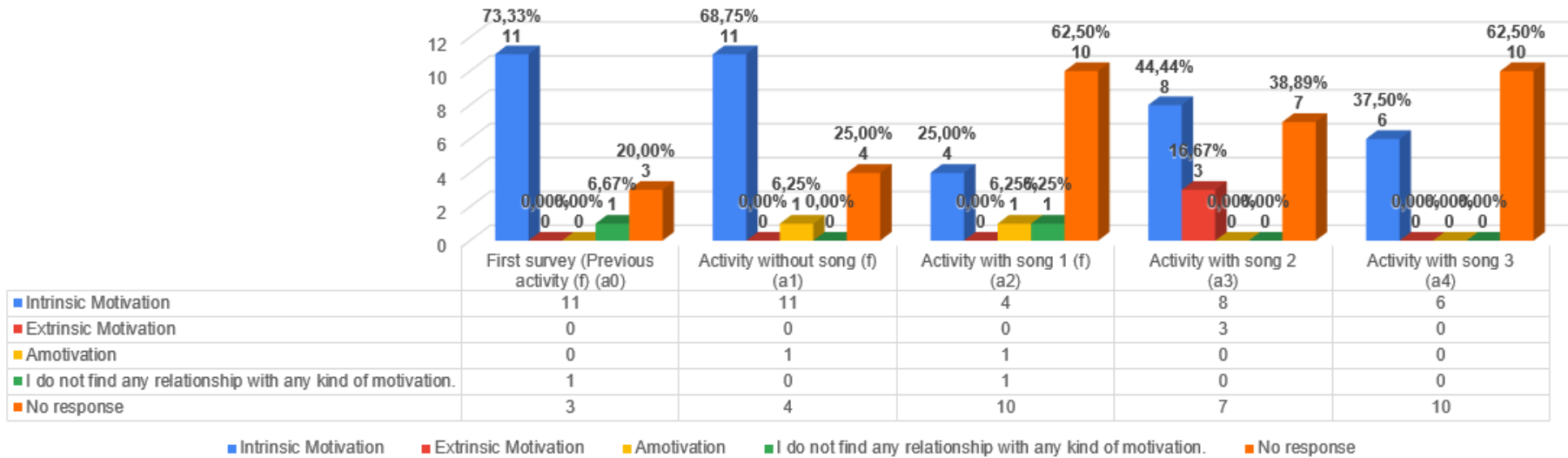
In this case the activities that give the highest opportunity to create *intrinsic motivation* are the activity without any song (a1) and the activity with the chosen by a seventh-grade student, highly known and liked by the 7 – 2, 7 – 3 and 7 – 4 students song 1 (a2), *Believer*, played by the American rock band Imagine Dragons and the American rapper Lil Wayne, with a corresponding 89,47 % everyone. Therefore, this means that in this 7 – 3 group an activity that proposes something different, such as using the students’ interests, can develop in them the same level of *intrinsic motivation* as a regular lesson. Why does this happen? This could be because a proper EFL teacher regular lesson planning can generate *intrinsic motivation* such as a lesson that brings something new taking into account the students’ interests. So, motivation is generated by bringing proper regular or novel (different to regular) lesson planning.

#### **Grade: 7 – 4 (2022)**

Finally, continuing with the following results information analysis that presents the interpretation and classification, after the ensuing graph and table (Graph 16 and table 15), or the reasons obtained from the question number 14) “Explain the reason because you feel you are more or less motivated.” to the 7 – 4 class students. This

analysis is done in the light of Dörnyei and Ushioda (2011) concept of *intrinsic motivation, extrinsic motivation and amotivation*.

**14-E-1) (Intrinsic or Extrinsic motivation)**  
**Explain the reason because you feel you are more or less motivated. 7 - 4 (2022)**



Graph 16 and Table 15: Explain the reason because you feel you are more or less motivated. 7 - 4 (2022) (Intrinsic, extrinsic motivation or amotivation analysis and classification).

Source: Own elaboration.

According to information from this graph and data set (Graph 16 and table 15) from the 7 – 4 class students answering question number 14 “Explain the reason because you feel you are more or less motivated. “As in 7 – 2 and 7 – 3 , the *intrinsic motivation* in the 7 – 4 course is the mode in all the five questionnaires being the higher in comparison with the *extrinsic motivation* or the *amotivation*: 73,33 % in the first previous activity (a0), 68,75 % in the activity without any song (a1), 25 % in the activity with song 1 (a2), 44,44 % in the activity with song 2 (a3), and 37,50 % in the activity with song 3 (a4). However, in this case, there is a big number of students that do not express the reasons they are more or less motivated 65, 20% in the activity with song 1 (a2), 38,89% in the activity with song 2 (a3), and 62,50% in the activity with song 3 (a4).

In this case the activities or situations that give the highest opportunity to create *intrinsic motivation* are the previous first questionnaire (a0) with 73,33% and the activity without any song (a1) with 68,75%. In contrast, the activities with songs (a2), (a3) and (a4) have a lower opportunity to create *intrinsic motivation* with an equivalent of 25%, 44,44% and 37,50%. However, in these last three cases a big number of students do not answer this question. So, the conclusion in this part is not strong because of the lack of answers in the three last activities.

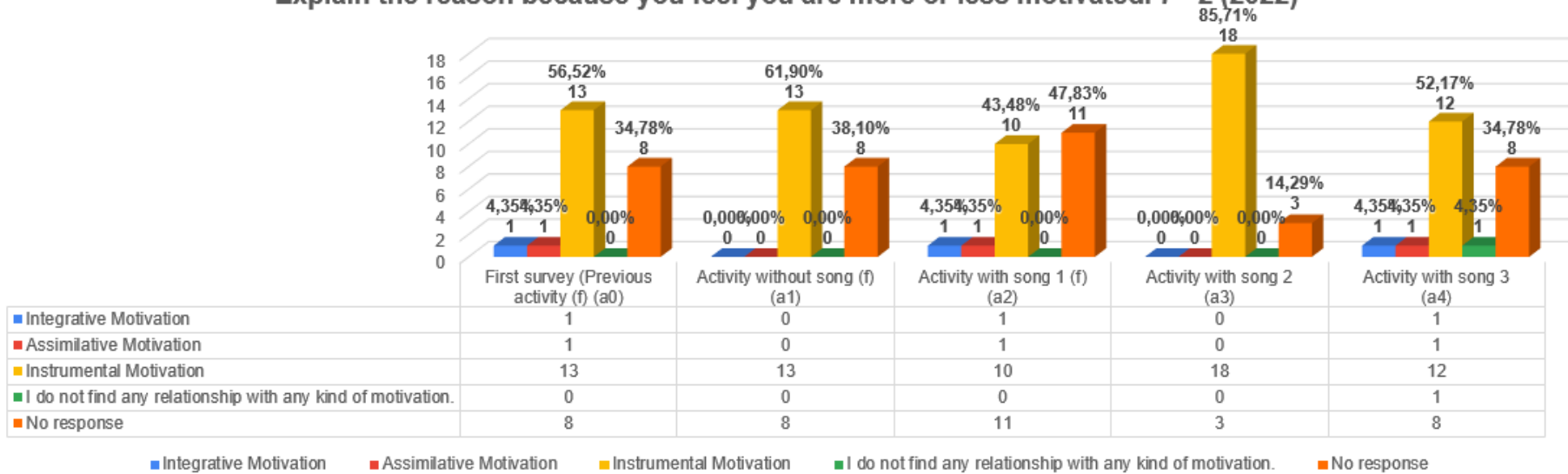
### ***Integrative motivation, Assimilative motivation, and Instrumental motivation***

#### **Grade: 7 – 2 (2022)**

The following results information analysis presents the interpretation and classification, after the subsequent graph and table (Graph 17 and table 16), or the reasons obtained from the question number 14) “Explain the reason because you feel you are more or less motivated.” to the 7 – 2 class students. This analysis is done in the

light of Gardner and Lambert's (1972) cited by Hong and Ganapathy (2017), and Schumann's cited by Celce-Murcia et al., (2010) concept of *integrative motivation*, *assimilative motivation*, and *instrumental motivation*.

**14-E-2) (Integrative,Assimilative or Instrumental motivation)  
Explain the reason because you feel you are more or less motivated. 7 - 2 (2022)**



Graph 17 and Table 16: Explain the reason because you feel you are more or less motivated. 7 - 2 (2022) (Integrative motivation, Assimilative motivation, and Instrumental motivation analysis and classification.).

Source: Own elaboration.

According to information from this graphs and data set (Graph 17 and table 16) from the 7 – 2 class students answering the question number 14 “Explain the reason because you feel you are more or less motivated.” The *instrumental motivation* is the mode in contrast with the *integrative motivation* and *assimilative motivation* in four of the five questionnaires 7 – 2 class students answered with a 56,52% in the first previous activity (a0), 61,90 % in the activity without any song (a1), 85,71 % in the activity with song 2 (a3), and 52,17 % in the activity with song 3 (a4). Meanwhile in the activity with song 1 (a2) a big number of 7 – 2 class students did not answer this question with a percentage of 47,83%. Despite this the *instrumental motivation* is in second position with a percentage of 43,48%. According to this 7 – 2 students have or have developed through these situations or activities the *instrumental motivation*. Which means they are learning EFL because they are using the language as an instrument to obtain something for them.

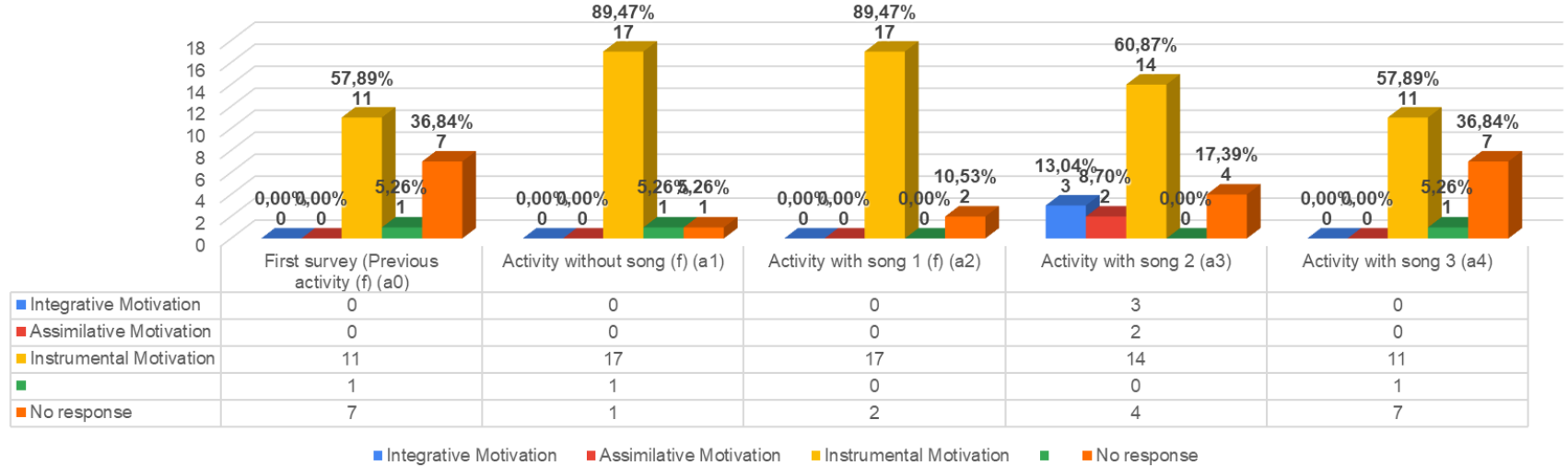
Currently, the activity with song 2 (a3), chosen by the EFL class teacher, which is unknown but liked by the 7 – 2, 7 – 3 and 7 – 4 students, is the assignment that has the highest percentage (85,71 %) of *instrumental motivation*. So, this means that not only the lessons that bring something new or different to the regular classes, integrating a song to the class development, and, at the same time, consider the students’ interests develop the students’ *instrumental motivation*, but the ones externally chosen can significantly generate it too.

### **Grade: 7 – 3 (2022)**

The following results information analysis presents the interpretation and classification, after the subsequent graph and table (Graph 18 and table 17), or the reasons obtained from the question number 14) “Explain the reason because you feel

you are more or less motivated.” to the 7 – 3 class students. This analysis is done in the light of Gardner and Lambert's (1972) cited by Hong and Ganapathy (2017), and Schumann’s cited by Celce-Murcia et al., (2010) concept of *integrative motivation*, *assimilative motivation*, and *instrumental motivation*.

**14-E-2) (Integrative,Assimilative or Instrumental motivation)  
Explain the reason because you feel you are more or less motivated. 7 - 3 (2022)**



Graph 18 and Table 17: Explain the reason because you feel you are more or less motivated. 7 - 3 (2022) (Integrative motivation, Assimilative motivation, and Instrumental motivation analysis and classification.).

Source: Own elaboration.

According to information from this graphs and data set (Graph 18 and table 17) from the 7 – 3 class students answering the question number 14 “Explain the reason because you feel you are more or less motivated.” The *instrumental motivation* is the mode in contrast with the *integrative motivation* and *assimilative motivation* in all the five questionnaires 7 – 3 class students answered with a 57,89% in the first previous activity (a0), 89,47 % in the activity without any song (a1), 89,47 % in the activity with song 1 (a2), 60,87 % in the activity with song 2 (a3), and 57,89 % in the activity with song 3 (a4). According to this 7 – 3 students, in the same way as the 7 – 2 ones, have or have developed through these situations or activities the *instrumental motivation*. This means they are similarly learning EFL because they are using the language as an instrument to obtain something for them.

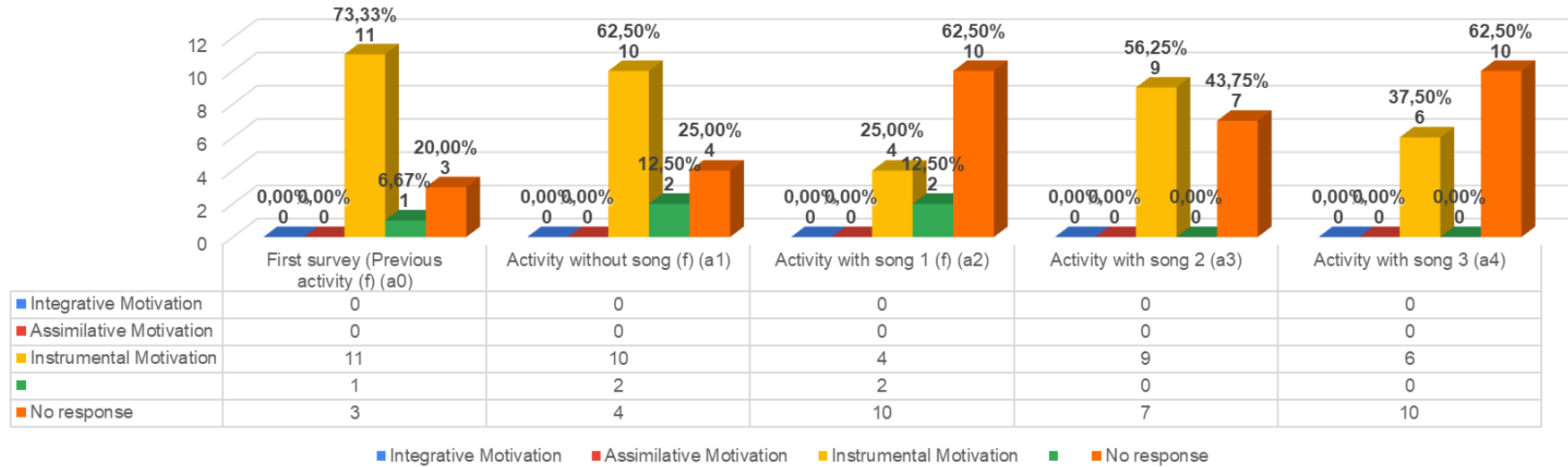
In special, the activities without any song (a1), designed by the EFL class teacher, and the activity with song 1 (a2), chosen by a seventh-grade student, which is highly known and liked by the 7 – 2, 7 – 3 and 7 – 4 students, are the assignments that have respectively each one the highest percentage (89,47 %) of *instrumental motivation*. So, this means that as the lessons that bring something new or different, integrating a song to the class development, and, at the same time, considering the students’ interests, as the regular classes maintain or develop the students’ *instrumental motivation* in the same level.

#### **Grade: 7 – 4 (2022)**

The following results information analysis presents the interpretation and classification, after the subsequent graph and table (Graph 19 and table 18), or the reasons obtained from the question number 14) “Explain the reason because you feel you are more or less motivated.” to the 7 – 3 class students. This analysis is done in the

light of Gardner and Lambert's (1972) cited by Hong and Ganapathy (2017), and Schumann's cited by Celce-Murcia et al., (2010) concept of *integrative motivation*, *assimilative motivation*, and *instrumental motivation*.

**14-E-2) (Integrative,Assimilative or Instrumental motivation)  
Explain the reason because you feel you are more or less motivated. 7 - 4 (2022)**



Graph 19 and Table 18: Explain the reason because you feel you are more or less motivated. 7 - 4 (2022) (Integrative motivation, Assimilative motivation, and Instrumental motivation analysis and classification.).

Source: Own elaboration.

According to information from this graphs and data set (Graph 19 and table 18) from the 7 – 4 class students answering the question number 14 “Explain the reason because you feel you are more or less motivated.” The *instrumental motivation* is the mode in contrast with the *integrative motivation* and *assimilative motivation* in all the five questionnaires 7 – 4 class students answered with a 73,33% in the first previous activity (a0), 62,50 % in the activity without any song (a1), 25 % in the activity with song 1 (a2), 56,25 % in the activity with song 2 (a3), and 37,50 % in the activity with song 3 (a4). However, it is important to pay attention that in the activities with song 1 (a2), 2 (a3) and (a4) a big number of 7 – 2 class students did not answer this question with the percentage of 62,50%, 43,75 % and 62,50% respectively each one. Despite this 7 – 4 students, in the same way as the 7 – 2 and 7 – 3 ones, have or have developed through these situations or activities the *instrumental motivation*. This equally means they are learning EFL because they are using the language as an instrument to obtain something for them.

In special, at the first questionnaire students answered, the activity without any song (a1), designed by the EFL class teacher, and the activity with song 2 (a3), chosen by the EFL class teacher, which is unknown but liked by the 7 – 2, 7 – 3 and 7 – 4 students, are the situations or assignments that have the highest percentage (73,33%, 62,50 % and 56,25 % respectively) of *instrumental motivation*. So, this means that as the lessons that bring something new or different, integrating a known or unknown song to the class development, as the regular classes without any song maintain or develop the students’ *instrumental motivation*, but in the lower level.

As a complementary conclusion, it follows a table that summarizes all the tendencies in the questionnaires (Table 19).

| Grade             | Activity                              | Designed by                        | Song                | Played by  | Chosen by                     | Known or Unknown | Liked or Disliked by students | More or less motivated to learn English after today class. | Predominant kind of motivation: Intrinsic, extrinsic motivation or amotivation | Predominant kind of motivation: Integrative, Assimilative, Instrumental motivation. |
|-------------------|---------------------------------------|------------------------------------|---------------------|--|-------------------------------|------------------|-------------------------------|--|--|---|
| 7-2<br>7-3<br>7-4 | First survey (Previous activity) (a0) | 7-2, 7-3 and 7-4 EFL teacher class |                     |  |                               |                  |                               | More motivated   | <i>Intrinsic motivation</i>  | <i>Instrumental motivation</i>  |
| 7-2<br>7-3<br>7-4 | Activity without any song (a1)        | 7-2, 7-3 and 7-4 EFL teacher class |                     |  |                               |                  |                               | More motivated   | <i>Intrinsic motivation</i>  | <i>Instrumental motivation</i>  |
| 7-2<br>7-3<br>7-4 | Activity with a song 1 (a2)           | 7-2, 7-3 and 7-4 EFL teacher class | <i>Believer</i>     | the American rock band Imagine Dragons and the American rapper Lil Wayne                     | a seventh-grade student       | Known            | Liked                         | More motivated   | <i>Intrinsic motivation</i>  | <i>Instrumental motivation</i>  |
| 7-2<br>7-3<br>7-4 | Activity with a song 2 (a3)           | 7-2, 7-3 and 7-4 EFL teacher class | <i>Nothing 2 Do</i> | Lil Ground Beef and the Trinidadian and Tobagonian R&B and hip-hop artist Garfield Ryan      | the EFL class teacher         | Unknown          | Liked                         | More motivated   | <i>Intrinsic motivation</i>  | <i>Instrumental motivation</i>  |
| 7-2<br>7-3<br>7-4 | Activity with a song 3 (a4)           | 7-2, 7-3 and 7-4 EFL teacher class | <i>Enemy</i>        | the American rock band Imagine Dragons and the American rapper, singer, and songwriter J.I.D | another seventh-grade student | Known            | Liked                         | More motivated   | <i>Intrinsic motivation</i>  | <i>Instrumental motivation</i>  |

Table 19: Synthesis of questionnaires answers tendencies.  
Source: Own elaboration

## 6. CONCLUSIONS

In general, it is promoted that the use of English as a foreign language (EFL) music or songs students is a productive strategy to improve their motivation to learn this foreign language. This sight is done taking into account that Ulate (2008), Sigurðardóttir, D. (2012), Cuta Suta (2013), Palacios Mena and Chapetón (2014), Aguirre, et al (2016), Núñez Sánchez et al. (2016), and Al-Smadi (2020) conclude in their research that the use of song in the EFL lessons can significantly improve the students' motivation on EFL learning.

Therefore, this research mainly looked to statistically demonstrate that the implementation, as an EFL course didactic strategy, of some contemporaneous popular EFL songs or music proposed by some seventh-grade students or their EFL course teacher of a Yumbo Municipality Public School, Valle del Cauca, Colombia from February to November 2022 allows to improve these students' motivation to learn EFL.

In order to get this main objective this project specifically looked to implement and analyze quantitatively and qualitatively this implementation of some sequences of teaching using some songs or music proposed by some seventh-grade students or their EFL course teacher of a Yumbo Municipality Public School, Valle del Cauca, Colombia from February to November 2022.

In this analysis this project focused on quantitatively confirm, in a analogous way as Cuta Suta (2013) concludes in her research, if the educative process of using some EFL known and unknown songs chosen by some 2022 seventh grade students in contrast with a regular activity without any EFL song can help in the teaching process to improve some seventh-grade students' motivation in the learning of EFL of a Yumbo Municipality Public School, Valle del Cauca, Colombia from February to November 2022.

At the same time this research aimed identify the kind of motivation is developed using some known and unknown, but liked EFL songs chosen by the same previous objective 2022 EFL seventh-grade students and their equivalent course instructor, of a Yumbo Municipality Public School, Valle del Cauca, Colombia from February to November 2022, in the learning of EFL.

Based on a qualitative and quantitative analysis of some data gotten on five questionnaires about the use of some EFL activities with and without EFL songs, it can be concluded that in the implementation of some proposed contemporaneous popular music in EFL that some EFL seventh-grade students of a Yumbo Municipality Public School, Valle del Cauca, Colombia from February to November 2022, have or have not listened to but they like or preferer used in some EFL learning and teaching activities is a way to improve the students in the learning of EFL. The questionnaires' data shows that after all applied activities with a students' proposed song or the EFL teacher one a big number of the three seventh grade students polled at this public school said they were more motivated to learn EFL.

Identically, it can be affirmed that some of the EFL modern popular songs that some of these previous mentioned learners have or have not listened to, but they enjoy used in some of their EFL learning and teaching activities is practically in the same level a way to improve the students' motivation in the learning of EFL compared with a regular activity without any EFL song. The questionnaire results present that the activities with a song and that one without anyone have similar percentages in the level of the three seventh grade students' motivation in learning EFL.

It has been identified, after the answers analysis of all of the polled 2022 EFL seventh-grade students, of a Yumbo Municipality Public School, Valle del Cauca, Colombia, giving the reason why they are more or less motivated to learn EFL, that the

most maintained or developed kind of motivation applying some of the EFL modern popular songs that some of the learners of this educative institution have or have not listened to, but they enjoy used in some of their EFL learning and teaching activities is the *Intrinsic motivation*. This means these students learning EFL using some known or unknown songs maintain or develop their motivation for their own internal reasons more than to obtain a prize or reward doing it.

In a similar way, it can be said that the highest kind of motivation maintained or developed employing some of the EFL modern popular songs that some learners of this educative institution have or have not listened to, but they enjoy used in some of their EFL learning and teaching activities is the *Instrumental motivation*. This mainly means that these students learning EFL with some known or unknown songs chosen by some of them or the EFL class teacher maintain or develop their motivation to learn this language as a way to obtain something motivating for them more than to be partially or completely accepted in the EFL context: the EFL as an instrument to obtain a personal interest.

### **Implications**

Considering that the implementation of some of the contemporaneous popular music or songs in English as a foreign language (EFL) that some EFL high school students have or have not listened to but they like used in some of their EFL learning and teaching activities is a way to improve these students' motivation in the learning of EFL it is possible to say that this situation contributes to create or generate useful impacts in different human levels and social perspectives:

In a narrow human perspective, as it was previously introduced, the integration of known or unknown EFL songs in the EFL curriculum or lesson can be used as a

motivational strategy to improve students' motivation to learn the EFL because they are studying with elements students like and are familiar with: the students learning process becomes meaningful. This strategy is useful because develops or maintains intrinsic motivation that is related with the internal motives a student has more than an extrinsic motivation that is related to with an external reason such as grade, prize o social recognition. In other words, this strategy makes students learn EFL because of their own motivation more that to learn EFL for other external reasons or people: Students want to learn EFL by their own motivation and the use of their preferred or their EFL course proposed songs helps them to maintain or develop this motivation.

Another element that is being positively affected implementing this musical strategy is the students' psychological mood. This happens when the learning process become meaningful for students, so, the levels of psychological and social difficulties students are facing will go down because they would be more motivated to study and to grow as a person: the learning process becomes meaningful: songs as a way to manage emotions.

In a teachers' perspective the performance of this plan in their teaching process becomes motivating for them because it turns into successful and easygoing for them: the teaching process becomes meaningful, successful, and useful. This is possible because it allows teacher to understand or identify some students' preferences and then integrate them in their teaching process

An additional point applicating this melodic program, in an educative institutional outlook, is that internal and external tests would enhance because students will have the appropriate skills, contents, objectives, competences, or basic rights to pass or have higher scores on those examinations. This is possible because classes with songs in their curriculum produce, as it was previously stated, meaningful students'

learning and teachers' teaching process.

In a national viewpoint, implementing the integration of recognized and undistinguished EFL songs in other country side EFL courses or lessons could allow to, at least in minimum level, improve the Colombian English learning and speaking levels corresponding to some of the Colombian linguistic policies and local educative institution, the EFL course teacher and learners' interests, likes and needs. Due to this, students will have more EFL skills and competences because they were more motivated studying in their previous school years. This improvement will be noticed in future internal and external tests records.

In a global point of view the use of this motivational melodious scheme will be a little part of or the beginning of other elements that could allow students get or be part of some of the linguistic tendencies because EFL students will get a proficiency that allows them to communicate with other Native or Non-Native (EFL, ELF) speakers. Students will do this taking advantage of communicating in the EFL. This advance could be noticed in future EFL, ELF interactions and gotten goals students have.

### **Recommendations**

The fact that to have an improvement using songs on the EFL learning it is not only going to happen to the Yumbo Municipality Public School, Valle del Cauca, Colombia students who participate in this project but all the ones whose teachers or tutors implement this strategy. For this reason, is recommended that EFL teachers and even other subjects' ones should use known or unknown EFL songs in their curriculum as a way to improve their students' motivation on learning their subject lessons' skills, contents, objectives, competences or basic rights.

To achieve this, it is highly recommended to the local, and if it possible, national, and international governmental and non-governmental educative and linguistic institutions give regular support to these kinds of strategies with updated and quality time, space, formation, and technological tools.

In my classroom research context and educative practices, I expect continue doing more research analysis to complement this project research finding, implications and conclusions using some other information gotten in this study: some other students' answers in the same study but not analyzed in it. Or making the analysis of the recorded observations gotten in this study to have a different perspective of this study. In a similar way, continue applying this strategy in other grades and school year to verify, complemented and take advantage of its effectiveness. From the research experience gotten developing this project I expect using it to develop other kinds of research related to EFL teaching and learning that allow to improve my teaching practices and the students learning.

### **Further Research**

To better understand the implications of these results, future studies could address a similar one to a bigger population in the same or different educational institution, town, or country to test and contrast if the results are the same. At the same time this research could be done in other school knowledge areas (social studies, arts, natural sciences, mathematics, etc.)

In a similar way, the project research can be analyzed, complemented, and supported using some of the answers or information gotten in this study: other students' answers given in this study questionnaires or the recorded class observations not analyzed in this study; other motivational theories or perspectives, e.g., the student-

centered theories, neurobiological approaches or other constant updated similar research.

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## 9 APPENDICES

### Appendix A: Institutional Permission Letter to Develop the Project

Santiago de Cali, viernes 06 de septiembre de 2021.

**Señor/a**

**Viviam Sánchez Satizabal**

**Rectora**

**Institución Educativa Juan XXIII**

**Yumbo – Valle del Cauca - Colombia**

Referencia: autorización para investigación de maestría

Apreciado rector/a:

Estoy escribiéndole para solicitar autorización para desarrollar mi investigación de maestría. Mi nombre es Fran Hernández Gallego, soy estudiante de la Maestría en enseñanza del inglés como lengua extranjera de la Universidad Icesi en Cali, Colombia. Mi supervisor/a es Andrea María Rizo Peñafort. Mi investigación es titulada "Songs as a Didactic Tool to Enhance the Students' Motivation on the Foreign Language Learning" (Canciones como herramienta didáctica para mejorar la motivación o el interés en el aprendizaje de la lengua extranjera). Mi objetivo es explorar la utilidad del uso de algunas canciones que le gustan a los estudiantes en inglés como herramienta para mejorar la motivación que tiene ellos en el aprendizaje del inglés como lengua extranjera.

La investigación requiere que se realicen algunas encuestas sobre el tipo de música que le gusta a los estudiantes en inglés, aplicar el uso de algunas de esos resultados como herramienta didáctica en el desarrollo de clases de inglés y en la posterior realización de otras encuestas o actividades que nos permitan saber si el nivel motivación de los estudiantes mejoró o bajó. No hay efectos negativos esperados ni se prevé que haya interferencias para la clase ni para los estudiantes.

Toda la información recolectada será estrictamente confidencial, y ni el nombre del docente o de los estudiantes serán usados en ningún texto o publicación. Todos los nombres serán anonimizados y usaré un código para cada participante en vez de su nombre para procesar la información. Esta información no será compartida. No será posible identificar a los participantes. Sólo el nombre de la Institución Educativa será usado solo con fines investigativos, científicos y de difusión científica y académica.

Adicionalmente, los acudientes de los niños y niñas recibirán una circular explicándoles el proceso investigativo y pidiéndoles que me contacten si tienen preguntas o si no desean que sus

hijos participen durante la observación. Si algún acudiente escribe diciendo que no autoriza a su hijo o hija a estar presente durante la observación, ésta no será llevada a cabo. La fecha de la observación será acordada con conmigo mismo como titular de las clases en las que se va a llevar a cabo mi investigación.

El compromiso de la Institución Educativa sería permitirme realizar algunas encuestas sobre el tipo de música que le gusta a los estudiantes en inglés, aplicar el uso de algunas de esos resultados como herramienta didáctica en el desarrollo de clases de inglés y en la posterior realización de otras encuestas o actividades que nos permitan saber si el nivel motivación de los estudiantes mejoró o bajó. Yo haría algunas encuestas sobre el tipo de música que le gusta a los estudiantes en inglés, aplicar el uso de algunas de esos resultados como herramienta didáctica en el desarrollo de clases de inglés y en la posterior realización de otras encuestas o actividades que nos permitan saber si el nivel motivación de los estudiantes mejoró o bajó.

Si la Institución Educativa que usted representa está interesada en participar de la investigación o quisiera recibir más información, por favor contácteme. Decida o no participar en ella, le pido por favor que complete el formato que se encuentra en las siguientes páginas y me lo haga llegar.

Al autorizar la participación en esta investigación, la institución que usted lidera estaría contribuyendo a entender explorar la utilidad del uso de algunas canciones que le gustan a los estudiantes en inglés como herramienta para mejorar la motivación que tiene ellos en el aprendizaje del inglés como lengua extranjera.

Si tiene inquietudes en relación con las actividades a desarrollarse o sobre la investigación en sí misma, contácteme a mi celular personal: \*\*\*\*\* o a mi correo educativo de la Universidad ICESI [\\*\\*\\*\\*\\*@u.icesi.edu.co](mailto:*****@u.icesi.edu.co); o a mi supervisor del proyecto Andrea María Rizo Peñafort cuyo correo de contacto es [\\*\\*\\*\\*\\*.\\*\\*\\*\\*@u.icesi.edu.co](mailto:*****.****@u.icesi.edu.co)

Muchas gracias por su atención y tiempo. Espero tener noticias tuyas pronto.

Cordialmente,

FIRMA

## PERMISO DE LA INSTITUCIÓN EDUCATIVA PARA LLEVAR A CABO LA INVESTIGACIÓN

**Institución Educativa Juan XXIII**  
**Yumbo – Valle del Cauca - Colombia**

**Viviam Sánchez Satizabal**

Apreciados miembros del comité de ética:

El propósito de esta carta es informar que he autorizado a Fran Hernández Gallego identificado con cédula de ciudadanía No \*\*\*\*\* de Cali, para desarrollar la investigación titulada "Songs as a Didactic Tool to Enhance the Students' Motivation on the Foreign Language Learning" (Canciones como herramienta didáctica para mejorar la motivación o el interés en el aprendizaje de la lengua extranjera) en la Institución Educativa Juan XXIII del municipio de Yumbo, Valle del Cauca, Colombia. Esta comunicación también asegura que el colegio se asegurará de que el ESTUDIANTE cumpla con todos los procedimientos que ha explicado.

Aceptamos tomar parte en esta investigación.

Sinceramente,

FIRMA

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**Viviam Sánchez Satizabal**

Rectora

Institución Educativa Juan XXIII

Yumbo – Valle del Cauca - Colombia

## Appendix B: Institutional Principal Permission to Develop the Project



Maestría en enseñanza del inglés como lengua extranjera.  
Investigación: "Songs as  
didactic Tool to Enhance the Students' Motivation or Interest on the Foreign Language Learning"

Santiago de Cali, lunes 06 de septiembre de 2021.

**Señor/a**  
**Viviam Sánchez Satizabal**  
**Rectora**  
**Institución Educativa Juan XXIII**  
**Yumbo – Valle del Cauca - Colombia**

Referencia: autorización para investigación de maestría

Apreciado rector/a:

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La investigación requiere que se realicen algunas encuestas sobre el tipo de música que le gusta a los estudiantes en inglés, aplicar el uso de algunas de esos resultados como herramienta didáctica en el desarrollo de clases de inglés y en la posterior realización de otras encuestas o actividades que nos permitan saber si el nivel motivación de los estudiantes mejoró o bajó. No hay efectos negativos esperados ni se prevé que haya interferencias para la clase ni para los estudiantes.

Toda la información recolectada será estrictamente confidencial, y ni el nombre del docente o de los estudiantes serán usados en ningún texto o publicación. Todos los nombres serán anonimizados y usará un código para cada participante en vez de su nombre para procesar la información. Esta información no será compartida. No será posible identificar a los participantes. Sólo el nombre de la Institución Educativa será usado solo con fines investigativos, científicos y de difusión científica y académica.

Adicionalmente, los acudientes de los niños y niñas recibirán una circular explicándoles el proceso investigativo y pidiéndoles que me contacten si tienen preguntas o si no desean que sus hijos participen durante la observación. Si algún acudiente escribe diciendo que no autoriza a su hijo o

Carta para rectores – Versión 3 1/3  
06/09/2021

## Appendix C: Students' Parents or Tutors Written Signed Acceptance Informed Document

### CONSENTIMIENTO INFORMADO

**Título de la investigación:** "SONGS AS A DIDACTIC TOOL TO ENHANCE THE STUDENTS' MOTIVATION ON THE FOREIGN LANGUAGE LEARNING" (Canciones como herramienta didáctica para mejorar la motivación o el interés en el aprendizaje de la lengua extranjera.)

**Investigador Principal:** Fran Hernández—Estudiante de Maestría en enseñanza del inglés como lengua extranjera, Universidad Icesi en Cali, Colombia. Correo electrónico: \*\*\*\*\*@u.icesi.edu.co, número de celular: \*\*\*\*\*

**Asesor de investigación:** Andrea Rizo cuyo correo electrónico es \*\*\*\*\*@u.icesi.edu.co

**Después de haber discutido su participación en este estudio, por favor lea los siguientes enunciados y marque en el cuadro que está de acuerdo ✓ o no ✗ con participar.**

|  | Acepto<br>☑              | No acepto<br>☒           |
|--|--------------------------|--------------------------|
| • Confirmando que he leído la información con fecha de <u>16/02/22</u> (versión <u>02</u> ) para el presente estudio. He tenido la oportunidad de considerar la información, hacer preguntas y que éstas fueran respondidas de manera satisfactoria. | <input type="checkbox"/> | <input type="checkbox"/> |
| • Entiendo que mi participación es voluntaria y que soy libre de retirarme del estudio en cualquier momento y por cualquier motivo.  | <input type="checkbox"/> | <input type="checkbox"/> |
| • Entiendo que mi participación no será recompensada de ninguna manera.  | <input type="checkbox"/> | <input type="checkbox"/> |
| • Entiendo que la información que yo ofrezca será mantenida anónima y que será guardada de forma segura.   | <input type="checkbox"/> | <input type="checkbox"/> |
| • Acepto participar en algunas encuestas   | <input type="checkbox"/> | <input type="checkbox"/> |
| • Estoy de acuerdo en participar en algunas actividades en la clase de inglés, como son: observaciones (registro fotográfico o fílmico) y/o encuestas como parte de este proyecto de investigación.  | <input type="checkbox"/> | <input type="checkbox"/> |
| • Estoy de acuerdo en que los resultados de este estudio sean anonimizados y se mantengan sin identidad.   | <input type="checkbox"/> | <input type="checkbox"/> |
| • Estoy de acuerdo en que los resultados de este estudio sean anonimizados y se mantengan sin identidad.   | <input type="checkbox"/> | <input type="checkbox"/> |
| • Estoy de acuerdo en que mis comentarios aparezcan como referencias directas en el documento final y en posteriores publicaciones académicas o documentos educativos.   | <input type="checkbox"/> | <input type="checkbox"/> |
| • Estoy de acuerdo con que mis comentarios sean parafraseados en la tesis de maestría o doctoral y posteriores publicaciones académicas o documentos educativos.   | <input type="checkbox"/> | <input type="checkbox"/> |
| • Acepto participar en el presente estudio   | <input type="checkbox"/> | <input type="checkbox"/> |

\_\_\_\_\_  
Nombre del participante (estudiante)

\_\_\_\_\_  
Fecha

\_\_\_\_\_  
Firma del participante (estudiante)

\_\_\_\_\_  
Nombre de quien toma el consentimiento (acudiente del estudiante)

\_\_\_\_\_  
Fecha

\_\_\_\_\_  
Firma (acudiente del estudiante)

## Appendix D: Students' EFL Class Perception Questionnaire (Zero Questionnaire)

Encuesta percepción de la clase de lengua extranjera: inglés a estudiantes de los grados séptimos de la Institución Educativa Juan XXIII del Municipio de Yumbo. (2022)



**INSTITUCIÓN EDUCATIVA JUAN XXIII**  
FUSIONADA EN LA RESOLUCIÓN No. 590 DE 09 DE DICIEMBRE DE 2016 Y  
RESOLUCIÓN ACLARATORIA 019 DEL 13 DE FEBRERO DE 2016  
TRANSICIÓN – BÁSICA PRIMARIA – BÁSICA SECUNDARIA – EDUCACIÓN MEDIA Y NOCTURNA (CICLOS)  
DANE 176892000108 - NIT: 805.023.700-7  
SEDES: JUAN XXIII- MANUEL MARIA SANCHEZ

**¿Cuál es tu percepción de la clase inglés (2022)?**

En la siguiente encuesta buscamos saber cuál es tu opinión o percepción de la clase inglés (2022) como parte del proyecto "Canciones como herramienta didáctica para mejorar la motivación o el interés en el aprendizaje de la lengua extranjera". Por ello te invitamos amablemente a resolver las siguientes preguntas.

1. ¿Cuál es tu correo electrónico?:

---

2. ¿Cuántos años tienes?: \_\_\_\_\_

3. ¿En qué fecha naciste? \_\_Dia: \_\_\_\_\_ Mes: \_\_\_\_\_ Año: \_\_\_\_\_

4. ¿En qué grado en el que te encuentras matriculado?

- 7 – 2
- 7 – 3
- 7 – 4

5. ¿Quieres aprender inglés?

- Si
- No

6. Cuéntame ¿por qué quieres o no quieres aprender inglés? :

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7. ¿Te gusta tu clase de inglés actualmente?

- Si
- No

8. Cuéntame ¿por qué te gusta o no te gusta tu clase?

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9. ¿Consideras que tu clase de inglés es?

- Muy interesante
- Interesante
- Me da igual
- Aburridora
- Muy aburridora

10. ¿Qué estrategias usa tu docente para enseñar inglés? (puedes elegir varias opciones)

- Juegos
- Canciones
- Videos
- ejercicios escritos en tu cuaderno, guía de aprendizaje, libros
- explicaciones frente al salón de clases o en encuentro sincrónico por plataformas como "Google Meet".
- explicaciones de temas en guías de aprendizaje, libros
- Otra ¿Cuál?

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11. ¿Te gusta la forma como tu profesor(o) enseñan inglés?

- Si
- No

12. ¿Qué hace tu profesor durante la clase que te guste o no te guste?

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13. ¿Crees que estas aprendiendo algo en tu clases de inglés?

- Mucho
- Un poquito
- Nada

14. ¿Por qué crees que estas aprendiendo o no en tus clases de inglés?

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15. ¿Te gustaría que usáramos canciones durante la clase de inglés?

- Si
- No
- Tal vez

16. ¿Te gustaría entender lo que expresan esas canciones en inglés?

- Si
- No
- Tal vez

17. ¿Qué canción te gusta o te gustaría entender en inglés? (Por favor escribe el nombre de la canción y el nombre del artista que la canta o el enlace de la canción en Internet) (Puedes poner varias canciones y artistas)

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18. ¿Qué géneros musicales te gustan más para aprender inglés? (bachata, merengue, reguetón, rock, salsa, vallenato, etc.) (Puedes poner varios géneros)

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Fin de la encuesta de percepción de la clase de lengua extranjera: inglés a estudiantes de los grados séptimos de la Institución Educativa Juan XXIII del Municipio de Yumbo. (2022).

Muchas gracias por tu amable participación.

## Appendix E: Class or Activity Without Song Questionnaire (First Questionnaire)

### ENCUESTA 1: CLASS OR ACTIVITY WITHOUT SONG

1) ¿En qué grado te encuentras en este momento? (Marca una sola opción con una "X" en el cuadro al lado de la respuesta que tu elijas.):

 7-2 / 7-3 / 7-4 /

2) ¿Qué fecha es la del día de hoy?: Día: \_\_\_\_\_ Mes: \_\_\_\_\_ Año: \_\_\_\_\_

3) ¿Cuál es el nombre y apellidos de tu profesor?: \_\_\_\_\_

4) ¿Cuántos años tienes?: \_\_\_\_\_

5) ¿Cuál es tu fecha de nacimiento? Día: \_\_\_\_\_ Mes: \_\_\_\_\_ Año: \_\_\_\_\_

6) ¿Te gusta tu clase de inglés? (Marca una sola opción con una "X" en el cuadro al lado de la respuesta que tu elijas.)

1. Nada 😞

2. Un poco 😞

3. Más o menos 😞

4. Mucho 😊

5. Me encanta 😊

7) ¿Consideras que el día hoy tu clase de inglés fue? Marca una sola opción con una "X" en el cuadro al lado de la respuesta que tu elijas.)

1. Muy aburridora 😞

2. Aburridora 😞

3. Me da igual 😞

4. Interesante 😊

5. Muy interesante 😊

8) ¿Qué estrategias usó tu docente para enseñar inglés el día de hoy? (puedes elegir varias opciones)

Juegos

Canciones

Videos

ejercicios escritos en tu cuaderno, guía de aprendizaje, libros

explicaciones frente al salón de clases o en encuentro sincrónico por plataformas como "Google Meet".

explicaciones de temas en guías de aprendizaje, libros

Otra ¿Cuál?

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9) ¿Te gustó(aron) la(s) actividad(es) de la clase de inglés del día de hoy? (Marca una sola opción con una "X" en el cuadro al lado de la respuesta que tu elijas.)

1. Nada 😞

2. Un poco 😞

3. Más o menos 😞

4. Mucho 😊

5. Me encantó(aron) 😊

10) ¿Te gusta participar en la clase de inglés? (Marca una sola opción con una "X" en el cuadro al lado de la respuesta que tu elijas.)

- 1. Nada 😞
- 2. Un poco 😞
- 3. Más o menos 😞
- 4. Mucho 😊
- 5. Me encanta 😊

11) **¿Consideras que el día de hoy participaste en la clase de inglés? (Marca una sola opción con una "X" en el cuadro al lado de la respuesta que tu elijas.)**

- 1. Nada 😞
- 2. Un poco 😞
- 3. Más o menos 😞
- 4. Mucho 😊
- 5. Muchísimo 😊

12) **¿Qué aprendiste en la clase o actividad de la clase de inglés del día de hoy? (Puedes marcar y responder una o varias opciones con una "X" en el cuadro al lado de la respuesta que tu elijas y su respectiva respuesta.)**

- 1. ¿El día de hoy **aprendiste nuevas palabras en inglés?** ¿Qué palabras aprendiste?:  
\_\_\_\_\_
- 2. ¿El día de hoy aprendiste a **pronunciar** algunas palabras u oraciones en inglés? ¿Qué palabras u oraciones aprendiste a pronunciar?:  
\_\_\_\_\_
- 3. ¿El día de hoy aprendiste como **se deben escribir** algunas palabras u oraciones en inglés? ¿Qué palabras u oraciones aprendiste a escribir?:  
\_\_\_\_\_
- 5. Otra cosa. ¿Cuál? \_\_\_\_\_

13) **Después de la clase de hoy, ¿te sientes más motivado para aprender inglés? (Marca una sola opción con una "X" en el cuadro al lado de la respuesta que tu elijas.)**

- 1. No 😞
- 2. Sí 😊

14) **Explica por qué te sientes más o menos motivado para aprender inglés:** \_\_\_\_\_

15) **Para las próximas clases de inglés, ¿te gustaría que se siguieran usando más actividades como las del día de hoy? (Marca una sola opción con una "X" en el cuadro al lado de la respuesta que tu elijas.)**

- 1. No 😞
- 2. Sí 😊

16) **¿Por qué?:** \_\_\_\_\_



## Appendix F: Class or Activity With Song Questionnaire (Second, Third and Fourth Questionnaires)

### ENCUESTA 2: CLASS OR ACTIVITY WITH SONG

1) ¿En qué grado te encuentras en este momento? (Marca una sola opción con una "X" en el cuadro al lado de la respuesta que tu elijas.):

7-2 /

7-3 /

7-4 /

2) ¿Qué fecha es la del día de hoy?: Día: \_\_\_\_\_ Mes: \_\_\_\_\_ Año: \_\_\_\_\_

3) ¿Cuál es el nombre y apellidos de tu profesor?: \_\_\_\_\_

4) ¿Cuántos años tienes?: \_\_\_\_\_

5) ¿Cuál es tu fecha de nacimiento? Día: \_\_\_\_\_ Mes: \_\_\_\_\_ Año: \_\_\_\_\_

6) ¿Te gusta tu clase de inglés? (Marca una sola opción con una "X" en el cuadro al lado de la respuesta que tu elijas.)

1. Nada 😞

2. Un poco 😞

3. Más o menos 😞

4. Mucho 😊

5. Me encanta 😊

7) ¿Consideras que el día hoy tu clase de inglés fue? Marca una sola opción con una "X" en el cuadro al lado de la respuesta que tu elijas.)

1. Muy aburridora 😞

2. Aburridora 😞

3. Me da igual 😞

4. Interesante 😊

5. Muy interesante 😊

8) ¿Qué estrategias usó tu docente para enseñar inglés el día de hoy? (puedes elegir varias opciones)

Juegos

Canciones

Videos

ejercicios escritos en tu cuaderno, guía de aprendizaje, libros

explicaciones frente al salón de clases o en encuentro sincrónico por plataformas como "Google Meet".

explicaciones de temas en guías de aprendizaje, libros

Otra ¿Cuál?

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9) ¿Te gustó(aron) la(s) actividad(es) de la clase de inglés del día de hoy? (Marca una sola opción con una "X" en el cuadro al lado de la respuesta que tu elijas.)

1. Nada 😞

2. Un poco 😞

3. Más o menos 😞

4. Mucho 😊

5. Me encantó(aron) 😊

10) ¿Te gusta participar en la clase de inglés? (Marca una sola opción con una "X" en el cuadro al lado de la respuesta que tu elijas.)

1. Nada 😞

2. Un poco 😞

3. Más o menos 😞

- 4. Mucho 😊
- 5. Me encanta 😊

11) **¿Consideras que el día de hoy participaste en la clase de inglés? (Marca una sola opción con una "X" en el cuadro al lado de la respuesta que tu elijas.)**

- 1. Nada 😞
- 2. Un poco 😞
- 3. Más o menos 😞
- 4. Mucho 😊
- 5. Muchísimo 😊

12) **¿Qué aprendiste en la clase o actividad de la clase de inglés del día de hoy? (Puedes marcar y responder una o varias opciones con una "X" en el cuadro al lado de la respuesta que tu elijas y su respectiva respuesta.)**

- 1. ¿El día de hoy **aprendiste nuevas palabras en inglés?** ¿Qué palabras aprendiste?:

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- 2. ¿El día de hoy aprendiste a **pronunciar** algunas palabras u oraciones en inglés? ¿Qué palabras u oraciones aprendiste a pronunciar?:

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- 3. ¿El día de hoy aprendiste como **se deben escribir** algunas palabras u oraciones en inglés? ¿Qué palabras u oraciones aprendiste a escribir?:

---

---

- 5. Otra cosa. ¿Cuál? \_\_\_\_\_

13) **Después de la clase de hoy, ¿te sientes más motivado para aprender inglés? (Marca una sola opción con una "X" en el cuadro al lado de la respuesta que tu elijas.)**

- 1. No 😞
- 2. Sí 😊

14) **Explica por qué te sientes más o menos motivado para aprender inglés:** \_\_\_\_\_

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15) **Para las próximas clases de inglés, ¿te gustaría que se siguieran usando más actividades como las del día de hoy? (Marca una sola opción con una "X" en el cuadro al lado de la respuesta que tu elijas.)**

- 1. No 😞
- 2. Sí 😊

16) **¿Por qué?:** \_\_\_\_\_

17) **¿Conoces la canción que se puso hoy en clase? (Marca una sola opción con una "X" en el cuadro al lado de la respuesta que tu elijas.)**

- 1. No 😞
- 2. Sí 😊

18) **¿Te gusta la canción que se puso hoy en clase? (Marca una sola opción con una "X" en el cuadro al lado de la respuesta que tu elijas.)**

- 1. No 😞
- 2. Sí 😊



## Appendix G: Grammar - Present Simple Tense Activity Imagine Dragons' Song - Believer

Student's name: \_\_\_\_\_

Grade: \_\_\_\_\_

Teacher's name: \_\_\_\_\_

### GRAMMAR - PRESENT SIMPLE TENSE ACTIVITY IMAGINE DRAGONS' SONG - BELIEVER

1. **Listening activity number 1:** Listen to the first song stanza and answer the following questions:

1. Do you know this song?  
 Yes. I know.       No. I do not know.
2. Do you know what is this song about?  
 Yes. I know.       No. I do not know.
3. Do you like it?  
 Yes. I like it.       No. I do not like it.
4. Do you know the American rock band Imagine Dragons?  
 Yes. I know it.       No. I do not know it.
5. Do you like it?  
 Yes. I like it.       No. I do not like it.
6. Do you know the rock band American rapper Lil Wayne?  
 Yes. I know him.       No. I do not know him.
7. Do you like him?  
 Yes. I like him.       No. I do not like him.

1) **Vocabulary activity number 2:** Match the following verbs in English with its meaning in Spanish as the given example:

- |               |                      |
|---------------|----------------------|
| a) Tell       | _____ comenzar       |
| b) Think      | _____ imaginar       |
| c) Break down | _____ dejar/permitir |
| d) Build up   | _____ conectar       |
| e) Let        | _____ destruir       |
| f) Imagine    | <u>a</u> decir,      |
| g) Link       | _____ volar          |
| h) Reckon     | _____ pensar         |
| i) Know       | _____ llover         |
| j) Come       | _____ construir      |
| k) Start      | _____ saber          |
| l) End        | _____ creer/pensar   |
| m) Fly        | _____ venir          |
| n) Rain       | _____ terminar       |

2) **Listening activity number 1:** Listen to another song stanza and complete the blankets with the word bank, as the given example:

**Word Bank:** link, know, end, reckon, start, get

#### **Stanza 4**

First things first  
 Can you imagine what's about to happen?

It's Weezy the Dragon, I link with the Dragons  
 And we gon' get ratchet, no need for Imaginin'  
 This is what's happenin'  
 Second thing second, I            immaculate  
 Sound about accurate  
 I            that strength, it don't come without strategy  
 I know the sweet, it don't come without cavities  
 I know the passages just come with some traffic  
 I            from the basement,            up in the attic  
 And third thing third  
 Whoever call me out, they simply can't count  
 Let's get mathematic, I'm up in this- huh  
 Is you a believer?  
 I            a unicorn out of a zebra  
 I wear my uniform like a tuxedo  
 This dragon don't hold his breath, don't need no breather  
 Love you Miss Cita, the son of a leader  
 I know the bloomin' don't come without rain  
 I know the losin' don't come without shame  
 I know the beauty don't come without a hurt  
 Hold up, hold up, last thing last  
 I know that Tunechi don't come without Wayne  
 I know that losin' don't come without game  
 I know that beauty don't come without  
 Don't come without  
 (Pain)

3) **Reading comprehension activity number 1:** Read and choose the correct meaning in Spanish of the following sentences from the song, as the given example:

**Example: I link with the Dragons.**

- ¿Me conecto con los dragones?
- Me conecto con los dragones.
- No me conecto con los dragones.

a) **I reckon immaculate.**

- ¿Creo que estoy inmaculado (impecable)?
- Creo que estoy inmaculado (impecable).
- No creo que estoy inmaculado (impecable).

b) **I know that strength**

- ¿Conozco esa fuerza?
- Conozco esa fuerza.
- No conozco esa fuerza.

c) **I start from the basement**

- ¿Comienzo desde la base?
- Comienzo desde la base.
- No comienzo desde la base.

d) **I ... end up in the attic.**

- ¿Termino en el ático?
- Termino en el ático.
- No termino en el ático.

e) **I get a unicorn out of a zebra.**

- ¿Consigo un unicornio de una cebra?
- Consigo un unicornio de una cebra.
- No consigo un unicornio de una cebra.

4) **Reading comprehension activity number 2:** Read and answer the following question:

**Do you consider this sentence is correct or incorrect? If not, what is the correct one?**

**a) it don't come without strategy**

Yes. It is correct.       No. It is not correct.

---

**b) This dragon don't hold his breath**

Yes. It is correct.       No. It is not correct.

---

### Appendix H: Days of the Week Activity

Student's name: \_\_\_\_\_

Grade: \_\_\_\_\_

Teacher's name: \_\_\_\_\_

#### DAYS OF THE WEEK ACTIVITY

1. **Listening activity number 1:** Listen to the pronunciation of the days of the week. Then, write the corresponding writing in English from the word bank. Finally, write its meaning in Spanish as the given example:

| Word Bank   |  |
|---|--|
| <i>Thursday, Sunday, Saturday, Wednesday, Tuesday, Friday, Monday</i> |  |

| Number    | Pronunciation | Writing in English | Meaning in Spanish |
|-----------|---------------|--------------------|--------------------|
| 0 - zero  | / 'sʌn.deɪ/   | <i>Sunday</i>      | <i>domingo</i>     |
| 1 - one   | / 'mʌn.deɪ/   |                    |                    |
| 2 - two   | / 'tuːz.deɪ/  |                    |                    |
| 3 - three | / 'wenz.deɪ/  |                    |                    |
| 4 - four  | / 'θɜːz.deɪ/  |                    |                    |
| 5 - five  | / 'fraɪ.deɪ/  |                    |                    |
| 6 - six   | / 'sæʃ.ə.deɪ/ |                    |                    |

2. **Listening activity number 2:** Play a snatch of the song Nothing 2 Do by Lil Ground Beef & Garfield Ryan and ask the following poll questions

- Do you know this song?  
 Yes. I know it.       No. I do not know it.
  
- Do you know what this song is about?  
 Yes. I know what this song is about.       No. I do not know what this song is about.
- Do you like it?  
 Yes. I like it.       No. I do not like it.
  
- Do you know the singers Lil Ground Beef & Garfield Ryan?  
 Yes. I know them.       No. I do not know them.
  
- Do you like them?  
 Yes. I like them.       No. I do not like them.

3. **Listening activity number 3:** Listen to the song Nothing 2 Do by Lil Ground Beef & Garfield Ryan again. Then, complete the missing words related with the days of the week.

#### Lil Ground Beef & Garfield Ryan - Nothing 2 Do (Official Lyric)

|                      |                      |                            |
|----------------------|----------------------|----------------------------|
| Aye, nothing to do   | I have nothing to do | Nothing to do              |
| Yeah this one        | _____                | _____, come on             |
| Aye                  | I have nothing to do | I have nothing to do       |
| Listen               | _____                | The whole damn week        |
| _____                | I have nothing to do | I have nothing to do       |
| I have nothing to do | _____                | So                         |
| _____                | _____                | Yeah what are we gonna do? |

We gonna make a tik tok  
Just make it in your house  
Make a tik tok  
Make it on your couch  
Make a tik tok  
Make it in your yard  
Make a tik tok  
Hey

Do what you want make a  
Aye  
Do what you want make a  
Make a  
Do what you want make a  
Aye  
Do what you want make a  
Make a  
Do you what you want make a

Aye  
Nothing to do  
Eh  
Yeah this one

Nothing to do  
Aye

Listen

\_\_\_\_\_

I have nothing to do

\_\_\_\_\_

I have nothing to do

\_\_\_\_\_

I have nothing to do  
Thursday  
I have nothing to do

\_\_\_\_\_ ,

\_\_\_\_\_

Nothing to do

\_\_\_\_\_ , come on

I have nothing to do  
The whole damn week  
I have nothing to do  
So

Yeah what are we gonna do?  
We gonna make a tik tok

Just make it in your house  
Make a tik tok  
Make it on your couch  
Make a tik tok  
Make it in your yard  
Make a tik tok  
Hey

Do what you want make a  
Aye  
Do what you want make a  
Make a  
Do what you want make a  
Aye  
Do what you want make a  
Make a  
Do what you want make a

[https://www.musixmatch.com/e  
s](https://www.musixmatch.com/es)

**4. Reading comprehension activity number 1:** Read and choose the correct meaning in Spanish of the following sentences from the song, as the given example:

- a. ***I have nothing to do.***
  - Tengo una cosa por hacer.
  - Tengo algo que hacer.
  - No nada que hacer.
- b. ***Make a tik tok.***
  - Haz un ring tone.
  - Haz un tik tok.
  - No hagas un tiktok.
- c. ***Just make it in your house.***
  - Solo hazlo en tu casa.
  - Solo hazlo en tu colegio.
  - No lo hagas en tu casa.
- d. ***Make it on your couch.***
  - Hazlo en tu cochera (parqueadero para carros).
  - Hazlo en tu sofá.
  - No lo hagas en tu cochera (parqueadero para carros).

**5. Reading comprehension activity number 2:** Read the song lyrics and answer in your words.

**What is the song about?**

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**Official version:**

<https://www.youtube.com/watch?v=PqgthnIU-A4>

## Appendix I: Grammar: Present Continuous Tense Activity

Student's name: \_\_\_\_\_

Grade: \_\_\_\_\_

Teacher's name: \_\_\_\_\_

### GRAMMAR: PRESENT CONTINUOUS TENSE ACTIVITY

1. **Vocabulary activity:** Match the following verbs in English with its meaning in Spanish as the given example:

- |              |                        |
|--------------|------------------------|
| a) playing   | _____ buscando         |
| b) searching | _____ orando           |
| c) hoping    | _____ estando          |
| d) waiting   | _____ esperando        |
| e) praying   | _____ hablando         |
| f) talking   | _____ <u>a</u> jugando |
| g) staying   | _____ esperando        |

2. **Listening activity number 1:** Listen to a snatch of the song **Enemy** (from the series Arcane League of Legends) by the American rock band **Imagine Dragons** and the American rapper, singer, and songwriter **J.I.D** and answer the following questions

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>• Do you know this song?<br/> <input type="checkbox"/> Yes. I know it.      <input type="checkbox"/> No. I do not know it.</li> <li>• Do you know what this song is about?<br/> <input type="checkbox"/> Yes. I know what this song is about.<br/> <input type="checkbox"/> No. I do not know what this song is about.</li> <li>• Do you like it?<br/> <input type="checkbox"/> Yes. I like it.      <input type="checkbox"/> No. I do not like it.</li> <li>• Do you know the American rock band <b><u>Imagine Dragons</u></b>?</li> </ul> | <ul style="list-style-type: none"> <li><input type="checkbox"/> Yes. I know them.      <input type="checkbox"/> No. I do not know them.</li> <li>• Do you like it?<br/> <input type="checkbox"/> Yes. I like it.      <input type="checkbox"/> No. I do not like it.</li> <li>• Do you know the American rapper, singer, and songwriter <b><u>J.I.D</u></b>?<br/> <input type="checkbox"/> Yes. I know him.      <input type="checkbox"/> No. I do not know him.</li> <li>• Do you like him?<br/> <input type="checkbox"/> Yes. I like him.      <input type="checkbox"/> No. I do not like him.</li> </ul> |
|--|---|

3. **Listening activity number 2:** Listen to the song **Enemy** by the American rock band **Imagine Dragons** and the American rapper **J.I.D again**. Then, complete the blankets with the sentences bank related to the present continuous tense.

| Sentences Bank         |                         |                               |
|------------------------|-------------------------|-------------------------------|
| <i>I'm waiting...</i>  | <i>I'm staying...</i>   | <i>you're praying... (x2)</i> |
| <i>I ain't talking</i> | <i>I'm searching...</i> | <i>I'm hoping...</i>          |

### Imagine Dragons x J.I.D - Enemy (from the series Arcane League of Legends)

Look out for yourself  
 I wake up to the sounds of the silence that allows  
 For my mind to run around with my ear up to the ground  
 \_\_\_\_\_, \_\_\_\_\_ to behold the stories that are

told  
 When my back is to the world that was smiling when I turned  
 Tell you, you're the greatest  
 But once you turn, they hate us

Oh, the misery  
 Everybody wants to be my enemy  
 Spare the sympathy  
 Everybody wants to be my enemy

Look out for yourself  
 My enemy

Look out for yourself  
 But I'm ready

Your words up on the wall as \_\_\_\_\_ ' \_\_\_\_\_  
 \_\_\_\_\_ for my fall  
 And the laughter in the halls  
 And the names that I've been called  
 I stack it in my mind and \_\_\_\_\_ ' \_\_\_\_\_ \_\_\_\_\_ for  
 the time  
 When I show you what it's like to be words spit in a mic

Tell you, you're the greatest  
 But once you turn, they hate us (ha)

Oh, the misery  
 Everybody wants to be my enemy  
 Spare the sympathy  
 Everybody wants to be my enemy

Look out for yourself  
 My enemy (yeah)

Look out for yourself

Uh, look, okay  
 \_\_\_\_\_ ' \_\_\_\_\_ that somebody pray for me

\_\_\_\_\_ ' \_\_\_\_\_ that somebody hope for me  
 \_\_\_\_\_ ' \_\_\_\_\_ where nobody 'posed to be  
 Posted, being a wreck of emotions  
 Ready to go whenever, just let me know  
 The road is long, so put the pedal into the floor  
 The enemy on my trail, my energy unavailable  
 I'ma tell 'em, "Hasta luego"

They wanna plot on my trot to the top  
 I've been outta shape, thinkin' out the box  
 I'm an astronaut, I blasted off the planet rock  
 To cause catastrophe and it matters more because I had it  
 And I had a thought about wreaking havoc on an opposition,  
 kinda shockin'  
 They want a static with precision, I'm automatic quarterback  
 \_\_\_\_\_ ' \_\_\_\_\_ sacking pack it, pack  
 it up, I don't panic, batter-batter up  
 Who the baddest? It don't matter 'cause we at ya throat

Everybody wants to be my enemy  
 Spare the sympathy  
 Everybody wants to be my enemy  
 Oh, the misery  
 Everybody wants to be my enemy  
 Spare the sympathy  
 Everybody wants to be my enemy (I swear)

Pray it away, I swear, I never be a saint, no way  
 My enemy  
 Pray it away, I swear, I never be a saint  
 Look out for yourself

Lyrics Source: <https://www.musixmatch.com/lyrics/Imagine-Dragons/enemy-from-the-series-arcane-league-of-legends/translation/spanish>

Audio Official version: [https://www.youtube.com/watch?v=D9G1VOjN\\_84](https://www.youtube.com/watch?v=D9G1VOjN_84)

**4. Reading comprehension activity number 1:** Read and choose the correct meaning in Spanish of the following sentences from the song, as the given example:

- e. ***I'm searching to behold the stories that are told...***  
 Estoy serruchando contemplar las historias que se cuentan...  
 Estoy buscando contemplar las historias que se cuentan...  
 Contemplo las historias que se cuentan....
- f. ***...you're praying for my fall.***  
 ...tú estás rezando por mi falla.  
 ...tú estás rezando por mi caída.  
 ...tú rezas por mi falla.
- g. ***I'm waiting for the time.***  
 Espero por el tiempo.  
 Estoy esperando por el tiempo.  
 Espero por la hora.
- h. ***I'm hoping that somebody pray for me.***  
 Espero que alguien ore por mí.

- Espero que alguien ore por ti.  
 Esperando que alguien ore por mí.
- i. ***I'm praying that somebody hope for me***  
 Estoy pagando que alguien tenga esperanza en mí.  
 Estoy rezando que alguien tenga esperanza en mí.  
 Rezo que alguien tenga esperanza en mi perro.
- j. ***I'm staying where nobody 'posed to be***  
 Estoy donde nadie está.  
 Estoy estallando donde nadie se supone estar.  
 Estando donde nadie se supone estar.
- k. ***I ain't talking sacking***  
 Yo no estoy tomando sacos.  
 Yo no estoy hablando de despidos.  
 Yo no hablo de despidos.

**5. Reading comprehension activity number 2:** Read the song lyrics and answer in your own words.

## What is the song about?

### Imagine Dragons x J.I.D - Enemy (from the series Arcane League of Legends)

(¡Cuídate!)  
Me despierto con los sonidos del silencio que permite  
Mi mente vagar por ahí, con la oreja pegada al suelo  
Estoy buscando contemplar las historias que se cuentan  
Cuando estoy de espaldas al mundo que sonreía cuando me giré  
Cuéntate a ti mismo que eres el mejor  
Pero una vez que te das la vuelta, nos odian  
Oh, la miseria  
Todo el mundo quiere ser mi enemigo  
Ahórrate la simpatía  
Todo el mundo quiere ser mi enemigo-o-o-o-o  
(¡Cuídate!)  
Mi enemigo-o-o-o-o  
(¡Cuídate!)  
Pero estoy listo  
Tus palabras en la pared mientras rezas por mi caída  
Y la risa en los pasillos  
Y los nombres que me han dado  
Me quedo en mi mente y estoy esperando el momento  
Voy a mostrarte cómo se debe escupir palabras en un micrófono  
Cuéntate a ti mismo que eres el mejor  
Pero una vez que te das la vuelta, nos odian  
Oh, la miseria  
Todo el mundo quiere ser mi enemigo  
Ahórrate la simpatía  
Todo el mundo quiere ser mi enemigo-o-o-o-o  
(¡Cuídate!)  
Mi enemigo-o-o-o-o  
(¡Cuídate!)

Uh, mira, está bien  
Espero que alguien rece por mí  
Rezo para que alguien me espere  
Me quedo donde nadie debería estar  
P-p-parado, siendo un desastre de emociones  
Listo para ir cuando sea, solo avísame  
El camino es largo, así que pon el pedal en el suelo  
El enemigo está en mi camino, mi energía, indisponible  
Les diré: Hasta luego  
Quieren conspirar en mi marcha hasta la cima  
He estado fuera de forma, pensando diferente, soy un astronauta  
Exploté todo el planeta para causar una catástrofe  
Y lo importa más porque no he tenía  
Había pensado en causar estragos en una oposición  
Un poco impactante, querían una estática con precisión, soy un quarterback automático  
No estoy hablando de saqueo, venga, venga, no me asusto  
Bateador, bateador, ¿quién es el más genial?  
No importa, porque estamos en tu garganta  
Todo el mundo quiere ser mi enemigo  
Ahórrate la simpatía  
Todo el mundo quiere ser mi enemigo  
Oh, la miseria  
Todo el mundo quiere ser mi enemigo  
Ahórrate la simpatía  
Todo el mundo quiere ser mi enemigo  
Aléjalo, lo juro  
Nunca seré un santo, de ninguna manera  
Mi enemigo  
Aléjalo, lo juro  
Nunca seré un santo  
(¡Cuídate!)

### Imagine Dragons x J.I.D - Enemy (from the series Arcane League of Legends)

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Spare the sympathy  
Everybody wants to be my enemy

Look out for yourself  
My enemy

Look out for yourself  
But I'm ready

Your words up on the wall as **you're praying** for my fall  
And the laughter in the halls  
And the names that I've been called  
I stack it in my mind and **I'm waiting** for the time  
When I show you what it's like to be words spit in a mic

Tell you, you're the greatest  
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Spare the sympathy  
Everybody wants to be my enemy

Look out for yourself  
My enemy (yeah)

Look out for yourself

Uh, look, okay  
**I'm hoping** that somebody pray for me  
**I'm praying** that somebody hope for me  
**I'm staying** where nobody 'posed to be

Posted, being a wreck of emotions  
Ready to go whenever, just let me know  
The road is long, so put the pedal into the floor  
The enemy on my trail, my energy unavailable  
I'ma tell 'em, "Hasta luego"

They wanna plot on my trot to the top  
I've been outta shape, thinkin' out the box  
I'm an astronaut, I blasted off the planet rock  
To cause catastrophe and it matters more because I  
had it  
And I had a thought about wreaking havoc on an  
opposition, kinda shockin'  
They want a static with precision, I'm automatic  
quarterback  
**I ain't talking** sacking pack it, pack it up, I don't panic,  
batter-batter up  
Who the baddest? It don't matter 'cause we at ya  
throat

Everybody wants to be my enemy  
Spare the sympathy  
Everybody wants to be my enemy  
Oh, the misery  
Everybody wants to be my enemy  
Spare the sympathy  
Everybody wants to be my enemy (I swear)

Pray it away, I swear, I never be a saint, no way  
My enemy  
Pray it away, I swear, I never be a saint  
Look out for yourself

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